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NEWSPAPER

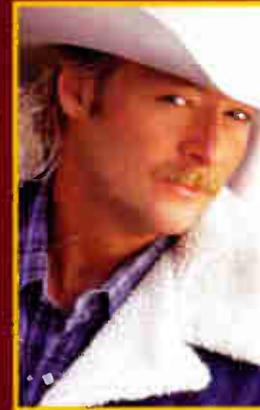
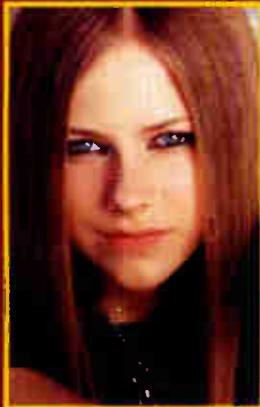
# Billboard



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THE INTERNATIONAL NEWSWEEKLY OF MUSIC, VIDEO, AND HOME ENTERTAINMENT • FEBRUARY 1, 2003



## CHARTS THE GRAMMYS



CLOCKWISE FROM TOP LEFT: ASHANTI; NICKELBACK; NORAH JONES; RAPHAEL SAADIQ, NELLY, AND ALAN JACKSON; BRUCE SPRINGSTEEN; DIXIE CHICKS; EMINEM, AVRIL LAVIGNE, AND SHERYL CROW

World Radio History



# MARTINA McBRIDE

---

THE FEMALE VOICE  
OF COUNTRY MUSIC

---

**AMA**

*Favorite Female Artist -  
Country Music 2003*

---

**CMA**

*Female Vocalist of the Year 2002*

---

**ACM**

*Top Female Vocalist 2002*

---

**CMT**

*"Blessed" - Flameworthy Female  
Video of the Year 2002*

---

*Grammy nomination for  
Best Female Country  
Vocal Performance for "Blessed"*

---

*Also celebrating  
RIAA double platinum certification  
on her GREATEST HITS!*



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# Billboard

NEWSPAPER

THE INTERNATIONAL NEWSWEEKLY OF MUSIC, VIDEO, AND HOME ENTERTAINMENT

FEBRUARY 1, 2003

## Biz Sings Rosen's Praises As She Plans RIAA Exit

BY MELINDA NEWMAN

Recording Industry Assn. of America (RIAA) chairman/CEO Hilary Rosen, who announced Jan. 22 that she will resign at the end of the year, has a piece of advice for her successor: "Have a thick skin and have patience herding these cats."

The RIAA board will form a search committee to find her replacement at the Washington, D.C.-based recording-industry trade organization. The committee will include RIAA president Cary Sherman, who will remain in his current position.

Rosen, who has been with the RIAA for 17 years, has run the organization since 1998. She was elevated from president/CEO to chairman/CEO in May 2002. During her term,



HILARY ROSEN

she led a number of anti-piracy efforts, including lawsuits against Internet file-swapping sites Napster  
*(Continued on page 61)*

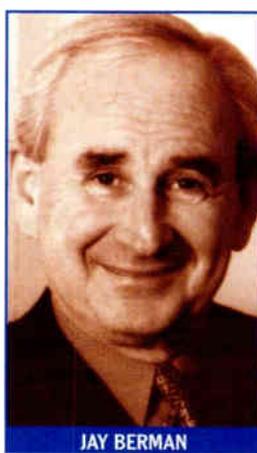
## Piracy Reigns As Hot MIDEM Topic

Music Execs Present A United Front, But Some Acts Beg To Differ

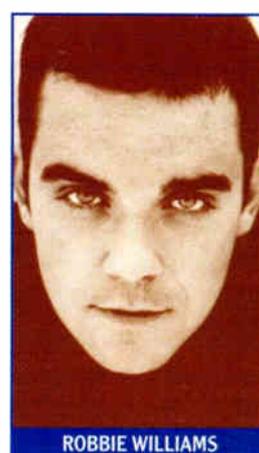
BY GORDON MASSON

CANNES, France—Delegates attending the 37th annual MIDEM here did not need the uncharacteristic torrential rain to dampen their spirits; the mood had already been set by the issue of music piracy, which dominated discussions at the Jan. 19-23 trade show.

But as International Federation of the Phonographic Industry (IFPI) chairman/CEO Jay Berman and his Recording Industry Assn. of America counterpart, Hilary Rosen, delivered speeches about the importance of taking on the pirates, a number of artists voiced a different viewpoint, highlighting the inconsistency of the messages



JAY BERMAN



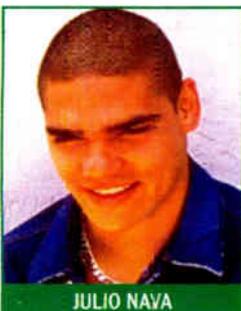
ROBBIE WILLIAMS

being put to the public.

Grabbing headlines across Europe, EMI artist Robbie Williams suggested that anyone who did not buy a copy of his *Escapology* album during 2002 should simply download it for free from the Internet. (The album has shipped 5 million copies internationally.) Asked for his thoughts on piracy, Williams told members of the international press, "I think it's great, I really do. There's nothing [anyone] can do about it." He added that during

his negotiations with the heads of major record companies last year, it had become clear to him that the industry does not have a solution to defeat online piracy:  
*(Continued on page 74)*

## Latin Markets Struggle As Illicit Product Thrives



JULIO NAVA

BY LEILA COBO

MIAMI—Up-and-coming singer/songwriter Julio Nava spent New Year's Eve at a party in a very beautiful, very expensive penthouse apartment in his native Colombia.

"We're having a great time, when the owner of the place asks my sax player to put on this Juanes CD," Nava recalls. "And it was a pirate CD!"

"Here you have people who can afford to buy the albums, and they burn them. I grabbed the  
*(Continued on page 75)*

## RIAA Victory Vs. Verizon Could Spell More DMCA Action

BY BILL HOLLAND

WASHINGTON, D.C.—The U.S. District Court's Jan. 20 ruling favoring the Recording Industry Assn. of America (RIAA) in its 6-month-old lawsuit against Verizon could trigger an expensive political fight in Congress for changes in the 1998 Digital Millennium Copyright Act (DMCA). The court ruled that under the  
*(Continued on page 61)*

## In Bay Area, R&B/Hip-Hop Scene Ready For Resurgence

BY GAIL MITCHELL

SAN FRANCISCO—It's been almost a decade since the R&B/hip-hop scene here and in sister city Oakland, Calif., struck gold with such hitmaking acts as Tony! Toni! Toné!, MC Hammer, and En Vogue. After a lull, the scene appears poised for a resurgence, with several acts from a new generation attracting major-label deals or independent distribution.

But some Bay Area R&B and hip-hop artists point to faulty wiring when it comes to the sup-  
*(Continued on page 76)*



KEVIN SMITH  
FAMILY TREE

Major Restructuring At BMG; Warehouse Files For Chapter 11: Page 6 • 'Chicago' Soundtrack Opens At No. 4: Page 12

Billboard  
CHARTS THE  
GRAMMYS  
COVERAGE BEGINS ON PAGE 17

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World Radio History



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# The POWER of Distinction

## RECORD OF THE YEAR

Ron Fair  
Nelly  
Kelly Rowland  
Bam  
Ryan Bowser

## ALBUM OF THE YEAR

Dixie Chicks  
Dr. Dre  
Denaun Porter  
Nelly  
Jason "Jay E" Epperson  
Just Blaze  
Chad Hugo  
The Trackboyz  
Wale "Wally" Yagham  
Bruce Springsteen  
Brendan O'Brien  
Nick Didia

## SONG OF THE YEAR

Avril Lavigne (SOCAN)  
The Matrix  
Bruce Springsteen  
Alan Jackson

## BEST NEW ARTIST

Ashanti  
Michelle Branch  
Avril Lavigne (SOCAN)  
John Mayer

## BEST FEMALE POP VOCAL PERFORMANCE

Avril Lavigne (SOCAN)  
Fink

## BEST MALE POP VOCAL PERFORMANCE

Craig David (PRS)  
John Mayer  
James Taylor

## BEST POP PERFORMANCE BY A DUO OR GROUP WITH VOCAL

Bon Jovi  
Bowling For Soup  
Dave Matthews Band  
No Doubt  
"NSYNC

## BEST POP COLLABORATION WITH VOCALS

Redman  
India.Arie  
Stevie Wonder  
Tony Bennett  
Kc Iang (SOCAN)  
Michelle Branch

## BEST POP INSTRUMENTAL PERFORMANCE

Kirk Whalum

## BEST POP INSTRUMENTAL ALBUM

Kirk Whalum

## BEST POP VOCAL ALBUM

Avril Lavigne (SOCAN)  
No Doubt  
Pink

## BEST DANCE RECORDING

Dirty Vegas (PRS)  
Ben Harris (PRS)  
Paul Harris (PRS)  
Steve Smith (PRS)  
Groove Armada (PRS)  
Dave Pemberton (SOCAN)  
Kylie Minogue (APRA)  
Julian Gallagher (PRS)  
Richard "Biff" Stannard (PRS)  
Ash Howes (PRS)  
No Doubt  
Nellee Hooper (PRS)

## BEST TRADITIONAL POP VOCAL ALBUM

Tony Bennett  
Michael Feinstein  
Rod Stewart  
Barbra Streisand

## BEST FEMALE ROCK VOCAL PERFORMANCE

Melissa Etheridge  
Avril Lavigne (SOCAN)  
Bonnie Raitt

## BEST MALE ROCK VOCAL PERFORMANCE

Elvis Costello (PRS)  
Robert Plant  
Bruce Springsteen

## BEST ROCK PERFORMANCE BY A DUO OR GROUP WITH VOCAL

Aerosmith  
Coldplay (PRS)  
Tonic  
U2 (PRS)

## BEST HARD ROCK PERFORMANCE

Foo Fighters  
Godsmack  
P.O.D.  
System Of A Down

## BEST METAL PERFORMANCE

P.O.D.  
Slipknot  
Stone Sour  
Rob Zombie

## BEST ROCK INSTRUMENTAL PERFORMANCE

Gov't Mule  
Tony Levin  
Joe Satriani  
Slash

## BEST ROCK SONG

Taylor Hawkins  
Sully Erna  
Bruce Springsteen

## BEST ROCK ALBUM

Elvis Costello (PRS)  
Robert Plant  
Bruce Springsteen  
Tonic

## BEST ALTERNATIVE MUSIC ALBUM

Beck  
Clinic (PRS)  
Coldplay (PRS)  
Elvis Costello (PRS)  
The Soundtrack Of Our Lives  
(STIM) (GEMA)

## BEST FEMALE R&B VOCAL PERFORMANCE

Ashanti  
Mary J. Blige  
Eartha  
Jill Scott

## BEST MALE R&B VOCAL PERFORMANCE

Joe  
Musiq  
Remy Shand (SOCAN)  
Usher

## BEST R&B PERFORMANCE BY A DUO OR GROUP WITH VOCAL

Brian McKnight  
Nivea  
Brian Casey  
Brandon Casey  
Joe  
T.C.  
Stevie Wonder

## BEST TRADITIONAL R&B VOCAL PERFORMANCE

Cnaka Khan & The Funk Brothers  
Ann Nesby  
Remy Shand (SOCAN)  
The Temptations  
Luther Vandross

## BEST URBAN/ALTERNATIVE PERFORMANCE

India.Arie  
Erykah Badu  
Raphael Saadiq  
D'Angelo

## BEST R&B SONG

Bobby Ozuna  
Darren "Limitless" Henson  
Erykah Badu  
Glenn Standridge  
India.Arie  
James Poyser  
Keith "Keshon" Pelzer  
D'Angelo  
Raphael Saadiq  
Remy Shand (SOCAN)

## BEST R&B ALBUM

India.Arie  
Joe  
Musiq  
Raphael Saadiq  
Remy Shand (SOCAN)

## BEST CONTEMPORARY R&B ALBUM

Ashanti

## BEST FEMALE RAP SOLO PERFORMANCE

Missy Elliott  
Eve  
Foxy Brown  
Lauryn Hill

## BEST MALE RAP SOLO PERFORMANCE

Jay-Z  
Ludacris  
Mystikal  
Nelly

## BEST RAP PERFORMANCE BY A DUO OR GROUP

AZ  
Nas  
P. Diddy  
OutKast  
Killer Mike

## BEST RAP/SUNG COLLABORATION

Fa' Joe  
Ashanti  
Nappy Roots  
Anthony Hamilton  
Nelly  
Kelly Rowland  
Justin Timberlake  
Clipse

## BEST RAP ALBUM

Ludacris  
Mystikal  
Nelly  
Petey Pablo

## BEST FEMALE COUNTRY VOCAL PERFORMANCE

Lee Ann Womack

## BEST MALE COUNTRY VOCAL PERFORMANCE

Johnny Cash  
Alan Jackson  
Brad Paisley

## BEST COUNTRY PERFORMANCE BY A DUO OR GROUP WITH VOCAL

Diamond Rio  
Dixie Chicks  
Nitty Gritty Dirt Band

## BEST COUNTRY COLLABORATION WITH VOCALS

Garth Brooks  
Trisha Yearwood  
Emmylou Harris  
Mary Chapin Carpenter  
Johnny Cash  
Lee Ann Womack  
Nitty Gritty Dirt Band

## BEST COUNTRY INSTRUMENTAL PERFORMANCE

Dixie Chicks  
Nickel Creek  
Bering Strait

## BEST COUNTRY SONG

Kelley Lovelace  
Darrell Scott  
Matt Serletic  
Bernie Taupin  
Radney Foster  
Alan Jackson

## BEST COUNTRY ALBUM

Dixie Chicks  
Alan Jackson

## BEST NEW AGE ALBUM

Kitaro (JASRAC)  
R. Carlos Nakai

## BEST CONTEMPORARY JAZZ ALBUM

Larry Carlton

## BEST JAZZ VOCAL ALBUM

Patti Austin

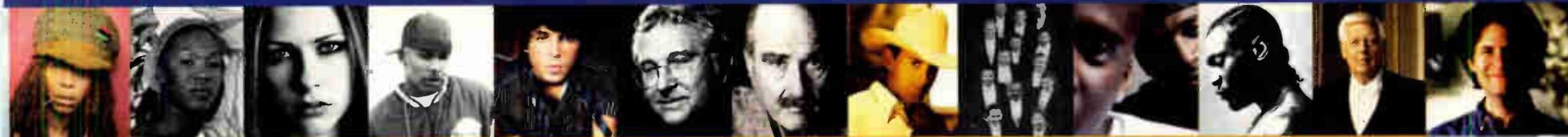
## BEST JAZZ INSTRUMENTAL SOLO

Pete Christlieb

## BEST LARGE JAZZ ENSEMBLE ALBUM

Slide Hampton And SWR Big Band (SACEM)  
Dave Holland Big Band (PRS)  
Sammy Nestico  
Mingus Big Band

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**BEST LATIN JAZZ ALBUM**  
Jane Bunnett (SOCAN)

**BEST ROCK GOSPEL ALBUM**  
Audio Adrenaline  
Third Day

**BEST POP/CONTEMPORARY GOSPEL ALBUM**  
Paul Colman Trio  
Newsong  
True Vibe

**BEST SOUTHERN, COUNTRY, OR BLUEGRASS GOSPEL ALBUM**  
Gaither Vocal Band

**BEST TRADITIONAL SOUL GOSPEL ALBUM**  
The Blind Boys Of Alabama

**BEST CONTEMPORARY SOUL GOSPEL ALBUM**  
Commissioned  
Eartha

**BEST GOSPEL CHOIR OR CHORUS ALBUM**  
Carol Cymbala and the Brooklyn Tabernacle Choir  
Donald Lawrence and the Tri-City Singers

**BEST LATIN POP ALBUM**  
Jorge Moreno  
Donato Poveda  
Diego Torres (SADAIC)

**BEST LATIN ROCK/ALTERNATIVE ALBUM**  
Maná  
Sindicato Argentino Del Hip Hop

**BEST TRADITIONAL TROPICAL LATIN ALBUM**  
Plena Libre

**BEST SALSA ALBUM**  
Marc Anthony  
Anthony Cruz  
Celia Cruz  
The Spanish Harlem Orchestra

**BEST MERENQUE ALBUM**  
Grupo Maniz  
Limi-T 21  
Manny Manuel  
Milly Quezada

**BEST MEXICAN/MEXICAN-AMERICAN ALBUM**  
Jennifer Peña  
Joan Sebastian

**BEST TEJANO ALBUM**  
David Lee Garza y Los Musicales  
Emilio Navaira

**BEST TRADITIONAL BLUES ALBUM**  
James Cotton Blues Band  
Alvin Youngblood Hart

**BEST TRADITIONAL FOLK ALBUM**  
Cathy Fink  
Marcy Marxer  
Ann Savoy

**BEST CONTEMPORARY FOLK ALBUM**  
Johnny Cash  
Steve Earle  
Patty Griffin  
Nickel Creek

**BEST NATIVE AMERICAN MUSIC ALBUM**  
Vince Redhouse  
Randy Wood  
Mary Youngblood

**BEST REGGAE ALBUM**  
Bounty Killer (PRS)

**BEST WORLD MUSIC ALBUM**  
Ruben Blades  
Angélique Kidjo

**BEST POLKA ALBUM**  
LynnMarie

**BEST MUSICAL ALBUM FOR CHILDREN**  
Richard Perlmutter  
Riders In The Sky  
Cathy Fink  
Marcy Marxer  
Tom Paxton

**BEST SPOKEN WORD ALBUM FOR CHILDREN**  
Randy Thornton  
John Lithgow  
Tom Chapin

**BEST SPOKEN WORD ALBUM**  
Tim Robbins  
Maya Angelou

**BEST SPOKEN COMEDY ALBUM**  
Jimmy Fallon  
Al Franken

**BEST MUSICAL SHOW ALBUM**  
Frank Loesser  
Marc Shaiman  
Scott Wittman  
Steven Epstein  
Jeanine Tesori  
Dick Scanlan

**BEST SCORE SOUNDTRACK ALBUM FOR A MOTION PICTURE, TELEVISION OR OTHER VISUAL MEDIA**  
James Horner  
Howard Shore  
Randy Newman

**BEST SONG WRITTEN FOR A MOTION PICTURE, TELEVISION OR OTHER VISUAL MEDIA**

**Visual Media**  
Randy Newman  
Erykah Badu  
Bobby Ozuna  
James Poyser  
Raphael Saadiq  
Glenn Standridge  
Paul McCartney (PRS)

**BEST INSTRUMENTAL COMPOSITION**  
Randy Newman  
James Newton Howard

**BEST INSTRUMENTAL ARRANGEMENT**  
Sammy Nestico

**BEST INSTRUMENTAL ARRANGEMENT ACCOMPANYING VOCALIST(S)**  
Jorge Calandrelli  
Alan Broadbent  
Vince Mendoza  
Ron Fair

**BEST ALBUM NOTE**  
Artie Shaw

**BEST HISTORICAL ALBUM**  
Rick Harris  
Mark Wilder

**BEST ENGINEERED ALBUM, Non-Classical**  
Mike Einzinger  
Scott Litt  
Rick Will

**PRODUCER OF THE YEAR, NON-CLASSICAL**  
Dr. Dre  
Nellee Hooper (PRS)  
Jimmy Jam, Terry Lewis  
Rick Rubin

**BEST REMIXED RECORDING, NON-CLASSICAL**  
Roger Sanchez  
Steve "Silk" Hurley  
Maurice Joshua

**BEST ENGINEERED ALBUM, CLASSICAL**  
Tony Faulkner (PRS)

**BEST CLASSICAL ALBUM**  
Michael Tilson Thomas

**BEST ORCHESTRAL PERFORMANCE**  
Michael Tilson Thomas

**BEST OPERA RECORDING**  
Sir John Eliot Gardiner (PRS)  
Sir Charles Mackerras (PRS)

**BEST INSTRUMENTAL SOLOIST PERFORMANCE (WITHOUT ORCHESTRA)**  
Earl Wild  
Marc-André Hamelin (SOCAN)

**BEST CHAMBER MUSIC PERFORMANCE**  
Mark Dresser  
Valentin Silvestrov (SCAU)

**BEST SMALL ENSEMBLE PERFORMANCE (WITH OR WITHOUT CONDUCTOR)**  
The Nash Ensemble  
Harmonie Ensemble New York  
Joseph Jennings  
Chanticleer

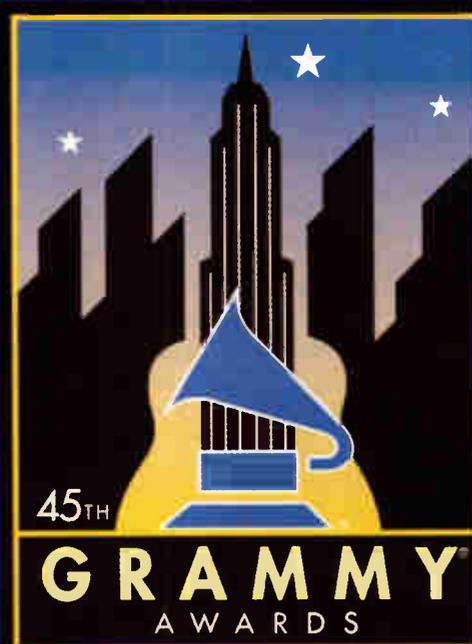
**BEST CLASSICAL CONTEMPORARY COMPOSITION**  
Sofia Gubaidulina (GEMA)  
Arvo Part (GEMA)  
John Tavener (PRS)

**BEST CLASSICAL CROSSOVER ALBUM**  
Néstor Marceni (SADAIC)  
André Previn

**BEST SHORT FORM MUSIC VIDEO**  
Dirty Vegas (PRS)  
Dr. Dre  
Missy Elliott  
Jeff Richter  
Chris Palladino  
Nas  
I Giant Leap (PRS)  
Robbie Williams (PRS)  
Maxi Jazz (PRS)

**BEST LONG FORM MUSIC VIDEO**  
The Clash (PRS)  
Nappy Roots  
I Giant Leap (PRS)  
Duncan Bridgeman (PRS)  
Jamie Catto (PRS)  
Robbie Williams (PRS)

# ASCAP Congratulates Our 2003 GRAMMY® Nominees



Standing out in a profession full of incredible talent is quite an accomplishment. Which is why ASCAP is so honored that more of our members are Grammy nominees than any other Performing Rights Organization (PRO). Every year, the most talented music creators in the world choose ASCAP as a home for artistic freedom and their vision never fails to bring us pride. In fact, we are the only PRO owned and run exclusively by people who create music. A form of self-determination, we believe, which leads to success. It would appear Grammy agrees.

## The ADVANTAGE of ASCAP



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& CHAIRMAN OF THE BOARD



Top Albums	ARTIST	ALBUM	PAGE
	THE BILLBOARD 200		
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	ALISON KRAUSS + UNION STATION	Live	41
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	VARIOUS ARTISTS	Worship Together: I Could Sing Of Your Love Forever	66
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	LOUIE DEVITO	N.Y.C. Underground Party 5	38
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	KIRK FRANKLIN	The Rebirth Of Kirk Franklin	66
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Top Singles	ARTIST	TITLE	PAGE
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	SIGNS	51

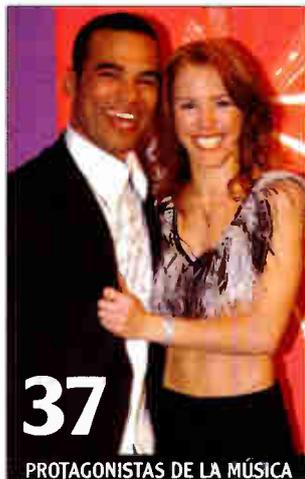
Unpublished	ARTIST	ALBUM
	CLASSICAL	
	ANDREA BOCELLI	Sentimento
CLASSICAL CROSSOVER		
	JOSH GROBAN	Josh Groban
JAZZ		
	TONY BENNETT & K.D. LANG	A Wonderful World
JAZZ/CONTEMPORARY		
	NORAH JONES	Come Away With Me
KID AUDIO		
	VARIOUS ARTISTS	Disneymania
NEW AGE		
	VARIOUS ARTISTS	Pure Moods IV

Top of the News

**14** The European Commission unveils new laws to prevent counterfeit goods from entering the European Union.  
**14** Executive Turntable: Bob Higgins is named VP of operations for Virgin Entertainment Group.

Artists & Music

**17** The Beat: Rod Stewart and Solomon Burke each celebrate their first Grammy Award nods in more than a decade.  
**17** The Grammy Awards return to New York on a new night with new categories.  
**24** Soundtracks: Randy Newman and *I Am Sam* should take home soundtrack Grammys this year.  
**24B** The Classical Score: ECM founder Manfred Eicher earns his fourth nomination for producer of the year, classical.  
**26** Touring: Avril Lavigne's first headlining tour goes on a limited run intended to keep the singer fresh.  
**28** Boxscore: Clouseau grosses more than \$2.5 million from nine sellout shows in Belgium.



37 PROTAGONISTAS DE LA MÚSICA

**29** R&B: Mix-tape veteran DJ Envy makes his Epic debut with *The Desert Storm Mixtape: DJ Envy Blok Party Vol. 1*.

**32** Words & Deeds: Fat Ioe, AZ, and Charli Baltimore relish their respective Grammy nods.

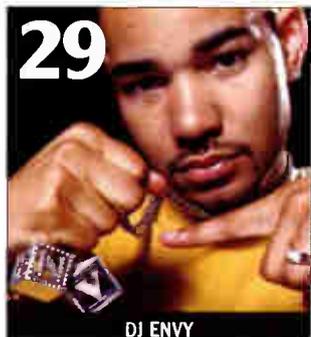
**34** Latin Notas: Latin music-industry insiders predict that Bacilos, Juanes, and Marc Anthony will be among the genre's Grammy winners.

**37** Latin: Telemundo's *Protagonistas de la Música* helps shorten development time for Latin acts in the U.S.

**37** Beat Box: The nominees for best remixed recording, non-classical, raise eyebrows in the dance community.

**39** Country: Altissimo! raises its profile via patriotic promotions with such retailers as Borders Books & Music.

**39** Nashville Scene: First-time nominee Joe Nichols takes in his two Grammy nods with quiet confidence.



29 DJ ENVY

**42** Reviews & Previews: Aaron Neville, Ry Cooder/Manuel Galbán, and ScoLoHoFo are in the spotlight.

**45** Words & Music: Raphael Saadiq is among those acknowledged in the best song categories at this year's Grammy Awards.

**52** Studio Monitor: Shure and engineer/producer Geoff Emerick share the 2003 Technical Grammy Award.

**74** Nominees are announced for the annual W.C. Handy blues awards.



42 AARON NEVILLE

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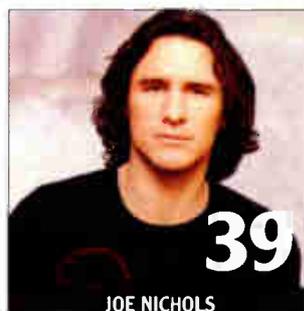
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Billboard Music Group Pacts With PromoSquad

Billboard Music Group has entered into an exclusive agreement with PromoSquad/HitPredictor to use its research information in *Billboard*, *Airplay Monitor*, and other VNU Business Media properties.

Headed by veteran record-promotion executive Rick Bisceglia and radio consultant Guy Zapoleon, PromoSquad uses market research to predict the success of new music releases through online consumer surveys.

"We are in the midst of a very interesting time, a true turning point for the radio and record industries, in which developing artists and creating hit music are more critical than ever," Bisceglia says. "We believe that we have created a system that can really help find what both industries so desperately need—hit music—the end result being that the best music can get to the consumer and ultimately get them back in the stores or online

to buy albums and singles."

HitPredictor information will debut in the Feb. 7 issue of *Airplay Monitor*, Billboard Music Group's radio trade magazine. The information will also appear on the singles reviews page in *Billboard*, thus offering readers a package of predictive information and critical opinion on new releases.

Later this year, PromoSquad will produce a new *Billboard* chart that will measure consumer popularity for songs appearing on The Billboard Hot 100. The Hot 100 currently uses radio audience information tracked by Nielsen Broadcast Data Systems and retail sales compiled by Nielsen SoundScan.

"There is always a hunger in the music industry for viable research data," *Billboard* director of charts Geoff Mayfield says. "The ability to utilize the resources and know-how of Guy Zapoleon, who has unparalleled respect among both radio programmers and label promotion chiefs in multiple formats, represents a unique opportunity to provide our readers with invaluable information."

*Airplay Monitor* editor in chief Sean Ross addressed his publication's participation, saying, "A decade ago, *Airplay Monitor* was

launched as a vehicle for music monitoring technology that has transformed how PDs really knew whether a record was a hit. Guy Zapoleon and Rick Bisceglia's reputation for integrity matches that of *Airplay Monitor*. We're very excited about being able to partner with them to bring our audience even more actionable information every week."

Zapoleon adds, "We are extremely excited to be working with VNU, *Billboard*, and *Airplay Monitor* because of their worldwide reputation for excellence and credibility. They have consistently proved to be innovative leaders in the music industry,

especially in charting retail sales and radio airplay, and there is simply nowhere else we would rather be."

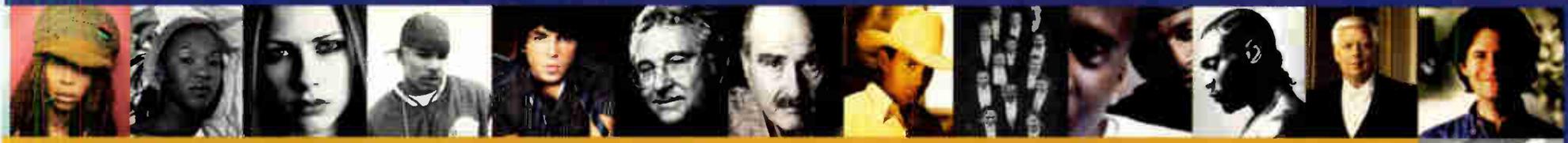
Additional PromoSquad features may be added to both magazines as well as to billboard.com, Billboard Information Network, and other *Billboard* media.



BISCEGLIA



ZAPOLEON



**BEST LATIN JAZZ ALBUM**  
Jane Bunnett (SOCAN)

**BEST ROCK GOSPEL ALBUM**  
Audio Adrenaline  
Third Day

**BEST POP/CONTEMPORARY GOSPEL ALBUM**  
Paul Colman-Trio  
Newsong  
True Vibe

**BEST SOUTHERN, COUNTRY, OR BLUEGRASS GOSPEL ALBUM**  
Gaither Vocal Band

**BEST TRADITIONAL SOUL GOSPEL ALBUM**  
The Blind Boys Of Alabama

**BEST CONTEMPORARY SOUL GOSPEL ALBUM**  
Commissioned  
Eartha

**BEST GOSPEL CHOIR OR CHORUS ALBUM**  
Carol Cymbala and the Brooklyn Tabernacle Choir  
Donald Lawrence and the Tri-City Singers

**BEST LATIN POP ALBUM**  
Jorge Moreno  
Donato Poveda  
Diego Torres (SADAIC)

**BEST LATIN ROCK/ALTERNATIVE ALBUM**  
Maná  
Sindicato Argentino Del Hip Hop

**BEST TRADITIONAL TROPICAL LATIN ALBUM**  
Plena Libre

**BEST SALSA ALBUM**  
Marc Anthony  
Anthony Cruz  
Celia Cruz  
The Spanish Harlem Orchestra

**BEST MERENGUE ALBUM**  
Grupo Manía  
Limi-T 21  
Manny Manuel  
Milly Quezada

**BEST MEXICAN/MEXICAN-AMERICAN ALBUM**  
Jennifer Peñz  
Joan Sebastian

**BEST TANGO ALBUM**  
David Lee Garza y Los Musicales  
Emilio Navaira

**BEST TRADITIONAL BLUES ALBUM**  
James Cotton Blues Band  
Alvin Youngblood Hart

**BEST TRADITIONAL FOLK ALBUM**  
Cathy Fink  
Marcy Marxer  
Ann Savoy

**BEST CONTEMPORARY FOLK ALBUM**  
Johnny Cash  
Steve Earle  
Patty Griffin  
Nickel Creek

**BEST NATIVE AMERICAN MUSIC ALBUM**  
Vince Redhouse  
Randy Wood  
Mary Youngblood

**BEST REGGAE ALBUM**  
Bounty Killer (PRS)

**BEST WORLD MUSIC ALBUM**  
Rubén Blades  
Angélique Kidjo

**BEST POLKA ALBUM**  
LynnMarie

**BEST MUSICAL ALBUM FOR CHILDREN**  
Richard Perlmutter  
Riders In The Sky  
Cathy Fink  
Marcy Marxer  
Tom Paxton

**BEST SPOKEN WORD ALBUM FOR CHILDREN**  
Randy Thorton  
John Lithgow  
Tom Chapin

**BEST SPOKEN WORD ALBUM**  
Tim Robbins  
Maya Angelou

**BEST SPOKEN COMEDY ALBUM**  
Jimmy Fallon  
Al Franken

**BEST MUSICAL SHOW ALBUM**  
Frank Loesser  
Marc Shaiman  
Scott Wittman  
Steven Epstein  
Jeanine Tesori  
Dick Scanlan

**BEST SCORE SOUNDTRACK ALBUM FOR A MOTION PICTURE, TELEVISION OR OTHER VISUAL MEDIA**  
James Horner  
Howard Shore  
Randy Newman

**BEST SONG WRITTEN FOR A MOTION PICTURE, TELEVISION OR OTHER VISUAL MEDIA**

Randy Newman  
Erykah Badu  
Bobby Ozuna  
James Poyser  
Raphael Saadiq  
Glenn Standridge  
Paul McCartney (PRS)

**BEST INSTRUMENTAL COMPOSITION**  
Randy Newman  
James Newton Howard

**BEST INSTRUMENTAL ARRANGEMENT**

Sammy Nestico  
**BEST INSTRUMENTAL ARRANGEMENT ACCOMPANYING VOCALIST(S)**  
Jorge Calandrelli  
Alan Broadbent  
Vince Mendoza  
Ron Fair

**BEST ALBUM NOTES**  
Artie Shaw

**BEST HISTORICAL ALBUM**  
Rick Harris  
Mark Wilder

**BEST ENGINEERED ALBUM, NON-CLASSICAL**  
Mike Einzinger  
Scott Litt  
Rick Will

**PRODUCER OF THE YEAR, NON-CLASSICAL**  
Dr. Dre  
Nellee Hooper (PRS)  
Jimmy Jam, Terry Lewis  
Rick Rubin

**BEST REMIXED RECORDING, NON-CLASSICAL**  
Roger Sanchez  
Steve "Silk" Hurley  
Maurice Joshua

**BEST ENGINEERED ALBUM, CLASSICAL**  
Tony Faulkner (PRS)

**BEST CLASSICAL ALBUM**  
Michael Tilson Thomas

**BEST ORCHESTRAL PERFORMANCE**  
Michael Tilson Thomas

**BEST OPERA RECORDING**  
Sir John Eliot Gardiner (PRS)  
Sir Charles Mackerras (PRS)

**BEST INSTRUMENTAL SOLOIST PERFORMANCE (WITHOUT ORCHESTRA)**  
Earl Wild  
Marc-André Hamelin (SOCAN)

**BEST CHAMBER MUSIC PERFORMANCE**  
Mark Dresser  
Valentin Silvestrov (SCAU)

**BEST SMALL ENSEMBLE PERFORMANCE (WITH OR WITHOUT CONDUCTOR)**  
The Nash Ensemble  
Harmonie Ensemble New York  
Joseph Jennings  
Chanticleer

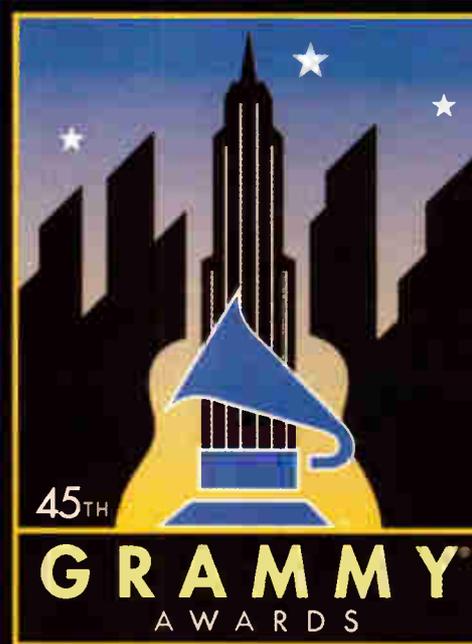
**BEST CLASSICAL CONTEMPORARY COMPOSITION**  
Sofia Gubaidulina (GEMA)  
Arvo Pärt (GEMA)  
John Tavener (PRS)

**BEST CLASSICAL CROSSOVER ALBUM**  
Néstor Marconi (SADAIC)  
André Previn

**BEST SHORT FORM MUSIC VIDEO**  
Dirty Vegas (PRS)  
Dr. Dre  
Missy Elliott  
Jeff Richter  
Chris Palladino  
Nas  
I Giant Leap (PRS)  
Robbie Williams (PRS)  
Maxi Jazz (PRS)

**BEST LONG FORM MUSIC VIDEO**  
The Clash (PRS)  
Nappy Roots  
I Giant Leap (PRS)  
Duncan Bridgeman (PRS)  
Jamie Catto (PRS)  
Robbie Williams (PRS)

# ASCAP Congratulates Our 2003 GRAMMY® Nominees



Standing out in a profession full of incredible talent is quite an accomplishment. Which is why ASCAP is so honored that more of our members are Grammy nominees than any other Performing Rights Organization (PRO). Every year, the most talented music creators in the world choose ASCAP as a home for artistic freedom and their vision never fails to bring us pride. In fact, we are the only PRO owned and run exclusively by people who create music. A form of self-determination, we believe, which leads to success. It would appear Grammy agrees.

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# Wherehouse Files For Ch. 11 Again

BY ED CHRISTMAN

The Jan. 21 Chapter 11 filing by Wherehouse Entertainment makes for an uncertain future for the chain.

While chain management clearly intends to reorganize by closing a total of 150 stores in an effort to return the chain to profitability and give it "an appropriate capital structure that will support reinvestment" in the remaining 250 stores, according to a company press release, creditors likely will have a say in shaping Wherehouse's future—and not everyone is convinced that this will play out the way management prefers.

Some large creditors argue that the music industry needs a strong, independent Wherehouse and say they are confident in the new management team, which was installed last summer. Consequently, those creditors say they will do everything they can to ensure the chain emerges as a viable, ongoing entity. Others, however, say they are frustrated by Wherehouse's second Chapter 11 filing in eight years and suggest that maybe it is time for it to call it a day.

"I am a little bit skeptical that they will be effective when they come out of bankruptcy," a senior executive with one large creditor says. "I have heard that one before."

Wherehouse first filed for Chapter 11 protection Aug. 2, 1995, and emerged from

it at the end of the following year, when Cerberus Partners bought the chain. It hired turnaround specialist Tony Alvarez to run it, but he eventually grew frustrated with the music retail environment and threw in the towel.

After first turning to Wherehouse president Larry Gaines to replace Alvarez, Cer-



berus installed a new management team, bringing in Jerry Comstock as CEO and music industry veteran Lew Garrett as executive VP. But the move proved too late to stop the chain's performance from deteriorating. Because of the filing, Cerberus' stake in Wherehouse is now at risk.

Although *Billboard* was not able to obtain a copy of the filing, which was made in the Federal Bankruptcy Court in Delaware, knowledgeable sources say Wherehouse owes its bank, Congress Financial, about \$45 million through an asset-backed revolving credit facility and \$11 million from a letter of credit. The five majors are secured as well, although subordinated to the Congress claim, and are owed a combined total of about \$56 mil-

lion. In its last filing with the Securities and Exchange Commission, Wherehouse listed assets of \$228 million and liabilities of \$222.5 million.

"Let [Wherehouse] go away," the skeptical creditor says. "Someone else will scoop them up." Indeed, some suggest that once the chain's problems are solved, the creditors can make a play for Wherehouse to be shopped to competitors. In particular, Trans World Entertainment has the majority of its stores east of the Mississippi and is considered a good fit with Wherehouse, which has the majority of its stores in the West and the Southwest.

Still, others point out that even if the bankruptcy judge allows Wherehouse management to pursue a standard reorganization, this one will be harder than most to pull off, as the chain does not have a debtor-in-possession lender in sight. Consequently, it must rely on cash flow to keep the ship afloat and will also need 546-G motions to be successful. The latter tactic, a part of the Chapter 11 code, allows bankrupt companies to return inventory to suppliers in exchange for new credit.

Sources say that on Wednesday, Wherehouse won its bid on an interim basis to use its cash collateral against the revolving credit facility to fund operations, pointing out that the loan is over-secured since the chain's inventory and receivables total more than \$140 million.

# BMG Reorganizes, Creates Four New Groups

## Moves Are Part Of An Effort To Shift From Regional To Worldwide Management

BY MATTHEW BENZ

NEW YORK—BMG has revamped its organizational structure in an effort the German major says will focus its efforts on "creating global music superstars." The restructuring triggers a reshuffle of senior personnel.

As expected, BMG Europe president Thomas Stein steps away from that role (*Billboard Bulletin*, Jan. 20) and takes the post of president of BMG Germany/Switzerland/Austria (G/S/A). Meanwhile, BMG Europe COO Tim Bowen will now oversee the U.K., Australia, and South Africa. Maarten Steinkamp, former senior VP of corporate development, takes the new post of president of international. Reporting to him in an as-yet-unspecified role is Rodolfo Lopez-Negrete, formerly president of the Latin region.

At the same time, the company has created four new operational groups: office of the chairman, territory management, label group, and corporate center. Management of all four will report to the office of the chairman, led by BMG chairman/CEO Rolf Schmidt-Holtz.

In addition to Schmidt-Holtz, the office of the chairman will include COO Michael Smellie and Tim Prescott, the newly appointed New York-based executive VP of marketing. Prescott, who was previously senior VP of BMG's Asia-Pacific region, becomes the company's highest-ranking marketing executive, with oversight of global campaigns. Stein, Bowen, and Steinkamp report to the office of the chairman, as do human resources, strategy and new technology, and corporate communications.

BMG Music Publishing chairman Nicholas Firth will assume additional responsibilities for corporate center, which consists of areas that support BMG operations worldwide, including legal and business affairs, information systems, finance, and coordination of the manufacturing and distribution businesses.

The label group consists of BMG's U.S.-based labels, includ-

ing Arista, Jive/Zomba, RCA Music Group (RMG), and RCA Label Group Nashville, along with BMG Music Publishing.

Territory management will comprise such major territories as Japan, G/S/A, and the U.K., Australia, and South Africa. Concurrently, regional corporate groups in Europe, Asia, and the Latin region have been eliminated.

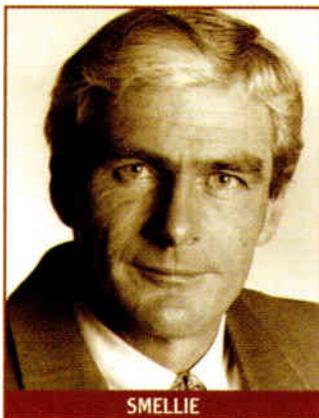
The label and territory management groups have executives overseeing them; the heads of each group's individual components report to the office of the chairman.

Schmidt-Holtz says that the new structure "allows our creative executives to be closer to artists while allowing us to better support our creative executives."

Smellie adds, "We want an organization built on record labels with global reach. The labels and our creative executives will be able to work even more closely with artists while being able to rely on powerful and effective global marketing capabilities." He says there will be additional announcements related to the reorganization in the coming months. A BMG spokesman says those announcements should consist of executive appointments connected to the restructuring. He adds that no layoffs are expected.

BMG has been regularly restructuring since the fall of 2001, when it laid off 600 employees as part of a streamlining move. Most recently, it made Clive Davis head of the newly formed RMG (*Billboard*, Nov. 30, 2002). It is now in the process of integrating Zomba, which it fully acquired late last year for \$2.74 billion.

Last November, parent Bertelsmann reported a third-quarter loss of 384 million euros (\$388 million), including 370 million euros (\$373 million) in goodwill amortization expenses. It said at the time that it expected "significantly higher revenue and profits" in the fourth quarter, thanks to holiday sales of music and books and increased CD/DVD production.



SMELLIE



SCHMIDT-HOLTZ



Top Albums

ARTIST	ALBUM	PAGE
THE BILLBOARD 200		
NORAH JONES	Come Away With Me	64
BLUEGRASS		
ALISON KRAUSS + UNION STATION	Live	41
BLUES		
SUSAN TEDESCHI	Wait For Me	66
CONTEMPORARY CHRISTIAN		
VARIOUS ARTISTS	Worship Together: I Could Sing Of Your Love Forever	66
COUNTRY		
DIXIE CHICKS	Home	40
ELECTRONIC		
LOUIE DEVITO	N.Y.C. Underground Party 5	38
FOLK		
KIRK FRANKLIN	The Rebirth Of Kirk Franklin	66
HEATSEEKERS		
T.A.T.U.	200 KM/H In The Wrong Lane	67
INDEPENDENT		
LIL JON & THE EAST SIDE BOYZ	Kings Of Crunk	67
INTERNET		
SISTER HAZEL	Chasing Daylight	68
POP CATALOG		
BEE GEES	One Night Only	67
LATIN		
LOS BUKIS	30 Inolvidables	35
R&B/HIP-HOP		
AALIYAH	I Care 4 U	33
REGGAE		
SEAN PAUL	Dutty Rock	64
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	Chicago	68
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Top Singles

ARTIST	TITLE	PAGE
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MARK WILLS	19 Somethin'	41
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DANCE/MAXI SINGLES SALES		
MADONNA	Die Another Day (Remixes)	38
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OLGA TANON	Asi Es La Vida	36
HOT R&B/HIP-HOP		
AALIYAH	Miss You	30
RAP TRACKS		
NELLY FEAT. KYJUAN, ALI & MURPHY LEE	Air Force Ones	29
ROCK/MAINSTREAM		
3 DOORS DOWN	When I'm Gone	70
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SALIVA	Always	70
TOP 40 TRACKS		
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DVD SALES	
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LESLIE SANSONE: WALK AWAY THE POUNDS	50
KID VIDEO	
THE LAND BEFORE TIME: JOURNEY TO BIG WATER	50
MUSIC VIDEO SALES	
JOSH GROBAN: JOSH GROBAN IN CONCERT	50
RECREATIONAL SPORTS	
AND1 MIXTAPE TOUR 2002	50
VHS RENTALS	
SIGNS	51
DVD RENTALS	
SIGNS	51

Unpublished

ARTIST	ALBUM
CLASSICAL	
ANDREA BOCELLI	Sentimento
CLASSICAL CROSSOVER	
JOSH GROBAN	Josh Groban
JAZZ	
TONY BENNETT & K.D. LANG	A Wonderful World
JAZZ CONTEMPORARY	
NORAH JONES	Come Away With Me
SOUND AUDIO	
VARIOUS ARTISTS	Disneymania
NEW AGE	
VARIOUS ARTISTS	Pure Moods IV

Top of the News

**14** The European Commission unveils new laws to prevent counterfeit goods from entering the European Union.

**14** Executive Turntable: Bob Higgins is named VP of operations for Virgin Entertainment Group.

Artists & Music

**17** The Beat: Rod Stewart and Solomon Burke each celebrate their first Grammy Award nods in more than a decade.

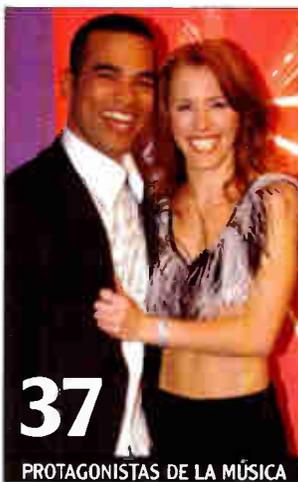
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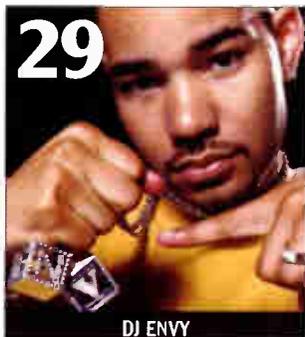
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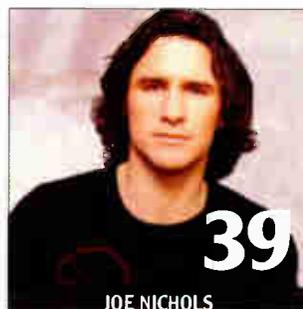
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Billboard Music Group Pacts With PromoSquad

Billboard Music Group has entered into an exclusive agreement with PromoSquad/HitPredictor to use its research information in *Billboard*, *Airplay Monitor*, and other VNU Business Media properties.

Headed by veteran record-promotion executive Rick Bisceglia and radio consultant Guy Zapoleon, PromoSquad uses market research to predict the success of new music releases through online consumer surveys.

"We are in the midst of a very interesting time, a true turning point for the radio and record industries, in which developing artists and creating hit music are more critical than ever," Bisceglia says. "We believe that we have created a system that can really help find what both industries so desperately need—hit music—the end result being that the best music can get to the consumer and ultimately get them back in the stores or online

to buy albums and singles."

HitPredictor information will debut in the Feb. 7 issue of *Airplay Monitor*, Billboard Music Group's radio trade magazine. The information will also appear on the singles reviews page in *Billboard*, thus offering readers a package of predictive information and critical opinion on new releases.

Later this year, PromoSquad will produce a new *Billboard* chart that will measure consumer popularity for songs appearing on The Billboard Hot 100. The Hot 100 currently uses radio audience information tracked by Nielsen Broadcast Data Systems and retail sales compiled by Nielsen SoundScan.

"There is always a hunger in the music industry for viable research data," *Billboard* director of charts Geoff Mayfield says. "The ability to utilize the resources and know-how of Guy Zapoleon, who has unparalleled respect among both radio programmers and label promotion chiefs in multiple formats, represents a unique opportunity to provide our readers with invaluable information."

*Airplay Monitor* editor in chief Sean Ross addressed his publication's participation, saying, "A decade ago, *Airplay Monitor* was

launched as a vehicle for music monitoring technology that has transformed how PDs really knew whether a record was a hit. Guy Zapoleon and Rick Bisceglia's reputation for integrity matches that of *Airplay Monitor*. We're very excited about being able to partner with them to bring our audience even more actionable information every week."



ZAPOLEON

Zapoleon adds, "We are extremely excited to be working with VNU, *Billboard*, and *Airplay Monitor* because of their worldwide reputation for excellence and credibility. They have consistently proved to be innovative leaders in the music industry,

especially in charting retail sales and radio airplay, and there is simply nowhere else we would rather be."

Additional PromoSquad features may be added to both magazines as well as to billboard.com. Billboard Information Network, and other *Billboard* media.



# THE WORLD'S FINEST ARTISTRY ACROSS THE MUSICAL SPECTRUM



WE PROUDLY CONGRATULATE OUR ARTISTS ON THEIR  
19 GRAMMY NOMINATIONS

## **Norah Jones**

**Come Away With Me**

Album of the Year

Record of the Year ("Don't Know Why")

Song of the Year (Jesse Harris for  
"Don't Know Why")

Best New Artist

Best Pop Vocal Album

Best Female Pop Vocal Performance  
("Don't Know Why")

Best Producer (Arif Mardin)

Best Engineered Album (non-classical)

BLUE NOTE RECORDS

## **Anoushka Shankar**

**Live at Carnegie Hall**

Best World Music Album

ANGEL RECORDS

## **Bernadette Peters**

**Loves Rodgers & Hammerstein**

Best Traditional Pop Album

ANGEL RECORDS

## **Leif Ove Andsnes**

**Grieg: Lyric Pieces**

Best Instrumental Soloist Performance

EMI CLASSICS

## **Ian Bostridge**

**The Noel Coward Songbook**

Best Classical Crossover Album

EMI CLASSICS

## **Britten: The Turn Of the Screw**

**Bostridge, Rodgers/Harding, con-  
ductor**

Best Opera Recording

VIRGIN CLASSICS

## **Verdi: Messa de Requiem**

**Alagna, Gheorghiu, Barcellona,  
Konstantinov**

Swedish Radio Chorus

Eric Ericson Chamber Choir

Orfeon Donostiarra

**Berlin Philharmonic/Abbado, con-  
ductor**

Best Choral Performance

EMI CLASSICS

## **Oswaldo Golijov/ St. Lawrence String Quartet**

**Yiddishbuk**

Best Classical Contemporary  
Composition

Best Chamber Music Performance

EMI CLASSICS

## **Mozart: Idomeneo**

**Bostridge, Frittoli, Johnson/  
Mackarras, conductor**

Best Opera Recording

EMI CLASSICS

## **Jane Bunnett**

**Alma De Santiago**

Best Latin Jazz Album

BLUE NOTE RECORDS

## **Bebo Valdés Trio**

**El Arte del Sabor**

Best Traditional Tropical Latin Album

BLUE NOTE RECORDS

Also congratulations to  
Manhattan Artist

**Art Garfunkel**

due to receive a

**Lifetime Achievement Award**

for his work as part of

**Simon & Garfunkel**

# WILLIAM MORRIS CONGRATULATES

RECORD OF THE YEAR

**Eminem**  
*Without Me*

ALBUM OF THE YEAR

**Eminem**  
*The Eminem Show*

BEST NEW ARTIST

**Michelle Branch**

BEST FEMALE POP VOCAL PERFORMANCE

**Sheryl Crow**  
*Soak Up The Sun*

BEST MALE POP VOCAL PERFORMANCE

**Craig David**  
*7 Days*

BEST POP COLLABORATION WITH VOCALS

**Sheryl Crow &  
Don Henley**  
*It's So Easy*

**Michelle Branch\***  
*The Game Of Love*

BEST TRADITIONAL POP VOCAL ALBUM

**Michael Feinstein**  
*Michael Feinstein with  
The Israel Philharmonic Orchestra*

**Bernadette Peters**

*Bernadette Peters Loves Rodgers & Hammerstein*

BEST FEMALE ROCK VOCAL PERFORMANCE

**Sheryl Crow**  
*Steve McQueen*

BEST MALE ROCK VOCAL PERFORMANCE

**Peter Gabriel**  
*The Barry Williams Show*

BEST ROCK PERFORMANCE BY A  
DUO OR GROUP WITH VOCAL

**Tonic**  
*Take Me As I Am*

BEST METAL PERFORMANCE

**Korn**  
*Here To Stay*

BEST HARD ROCK PERFORMANCE

**Godsmack**  
*I Stand Alone*

**Queens Of The Stone Age**

*No One Knows*

BEST ROCK INSTRUMENTAL PERFORMANCE

**Slash**

*Love Theme From The Godfather*

BEST ROCK SONG

**Godsmack**  
*I Stand Alone*

**Sully Erna**  
songwriter

BEST ROCK ALBUM

**Sheryl Crow**  
*C'mon, C'mon*

**Tonic**

*Head On Straight*

BEST FEMALE R&B VOCAL PERFORMANCE

**Jill Scott**

*He Loves Me (Lyzel in E Flat) (Movements I, II, III)*

BEST MALE R&B VOCAL PERFORMANCE

**Musiq**  
*Halfcrazy*

**Remy Shand**

*Take A Message*

BEST R&B PERFORMANCE BY A  
DUO OR GROUP WITH VOCAL

**Brian McKnight\***  
*All The Way*

BEST TRADITIONAL R&B VOCAL PERFORMANCE

**Al Green\***  
*Put It On Paper*

**Remy Shand**

*Rocksteady*

BEST R&B ALBUM

**Musiq**

*Justisen (Just Listen)*

**Remy Shand**

*The Way I Feel*

BEST URBAN/ALTERNATIVE PERFORMANCE

**Erykah Badu**  
Featuring

**Common**

*Love Of My Life (An Ode To Hip Hop)*

**Cee-Lo**

*Gettin' Grown*

**Floetry**

*Floetic*

**Raphael Saadiq**

Featuring

**D'Angelo\***

*Be Here*

BEST R&B SONG

**Raphael Saadiq**

Featuring

**D'Angelo\***

*Be Here*

**Floetry**

*Floetic*

**Erykah Badu**

**Raphael Saadiq\***

*Love Of My Life (An Ode To Hip Hop)*

**Remy Shand**

*Take A Message*

BEST CONTEMPORARY R&B ALBUM

**Floetry**

*Floetic*

BEST FEMALE RAP SOLD PERFORMANCE

**Missy Elliott**

*Scream a.k.a. Richin'*

**Lauryn Hill**

*Mystery Of Iniquity*

BEST MALE RAP SOLD PERFORMANCE

**Eminem**

*Without Me*

**Ludacris**

*Bohout (My Business)*

\*Shared credit



WILLIAM MORRIS  
NEW YORK • BEVERLY HILLS

# OUR GRAMMY AWARD NOMINEES

BEST RAP PERFORMANCE BY A DUO OR GROUP

**Busta Rhymes\***

*Pass The Courvoisier Part II*

**OutKast**

*The Whole World*

BEST RAP/SUNG COLLABORATION

**Nappy Roots\***

*Po' Folks*

BEST RAP ALBUM

**Eminem**

*The Eminem Show*

**Ludacris**

*Word Of Mouf*

**Petey Pablo**

*Diary Of A Sinner: 1st Entry*

BEST MALE COUNTRY VOCAL PERFORMANCE

**Pat Green**

*Three Days*

**Brad Paisley**

*I'm Gonna Miss Her*

BEST COUNTRY PERFORMANCE BY A

DUO OR GROUP WITH VOCAL

**Diamond Rio**

*Beautiful Mess*

**Lonestar**

*Not A Day Goes By*

BEST COUNTRY COLLABORATION WITH VOCALS

**Garth Brooks &**

**Trisha Yearwood**

*Squeeze Me In*

**Mary Chapin Carpenter**

**Sheryl Crow\***

*Flesh And Blood*

**Willie Nelson\***

*Mendocino County Line*

BEST COUNTRY INSTRUMENTAL PERFORMANCE

**Nickel Creek**

*Smoothie Song*

BEST COUNTRY SONG

**Willie Nelson\***

*Mendocino County Line*

**Radney Foster  
& Pat Green**

*Three Days*

BEST COUNTRY ALBUM

**Willie Nelson**

*The Great Divide*

BEST JAZZ VOCAL ALBUM

**Natalie Cole**

*Ask A Woman Who Knows*

**Diana Krall**

*Live In Paris*

BEST ROCK GOSPEL ALBUM

**Audio Adrenaline**

*Lift*

**Grits**

*The Art Of Translation*

BEST POP/CONTEMPORARY GOSPEL ALBUM

**Paul Colman Trio**

*New Map Of The World*

**Kathy Troccoli**

*The Heart Of Me*

BEST SOUTHERN, COUNTRY, OR

BLUEGRASS GOSPEL ALBUM

**The Charlie Daniels Band**

*How Sweet The Sound: 25 Favorite Hymns  
And Gospel Greats*

**The Oak Ridge Boys**

*An Inconvenient Christmas*

BEST LATIN POP ALBUM

**Bacilos**

*Caraluna*

BEST LATIN ROCK/ALTERNATIVE ALBUM

**Juanes**

*Un Dia Normal*

BEST CONTEMPORARY FOLK ALBUM

**Nickel Creek**

*This Side*

BEST WORLD MUSIC ALBUM

**Angélique Kidjo**

*Black Ivory Soul*

BEST SPOKEN WORD ALBUM FOR CHILDREN

**John Lithgow\***

*Ogden Nash's - The Christmas That Almost Wasn't*

BEST SPOKEN WORD ALBUM

**Christopher Reeve**

*Nothing Is Impossible (Christopher Reeve)*

BEST SPOKEN COMEDY ALBUM

**Dennis Miller**

*The Fun Zone*

BEST SONG WRITTEN FOR A MOTION PICTURE,

TELEVISION OR OTHER VISUAL MEDIA

**Erykah Badu**

*Featuring*

**Common**

*Love Of My Life (An Ode To Hip Hop)*

**Erykah Badu**

**Raphael Saadiq**

*songwriters*

BEST SHORT FORM MUSIC VIDEO

**Eminem**

*Without Me*

**Missy Elliott\***

*Knoc*

BEST LONG FORM MUSIC VIDEO

*The World According To Nappy*

**Nappy Roots**

*Robbie Williams Live at the Alpert*

**Hamish Hamilton**

*Director*

BEST MUSICAL SHOW ALBUM

**Thoroughly Modern Millie**

**Guys And Dolls**

## In The News

- The return of *American Idol* set a ratings record for the Fox network Jan. 21, according to reports. About 26.5 million viewers tuned in for the talent show's first night, the highest ratings ever for a non-sports show on Fox. Last September, 22.8 million people watched Kelly Clarkson win the first *American Idol* competition.

- The Latin Grammys will air on the CBS network again this year, but it is likely the awards will not originate from Los Angeles, as in previous years. CBS' decision to air the awards comes in the wake of lower-than-expected ratings for the 2002 Latin Grammys, which aired last September. Sources say the network is committed to the awards and will promote them heavily. Reportedly, New York; Miami; and San Juan, Puerto Rico are vying to host the event this year. In 2001, the Latin Grammys were slated to take place in Miami but were moved at the last minute to Los Angeles. They were ultimately canceled because of the Sept. 11, 2001, terrorist attacks.

- Owing to market conditions in the music industry, Miami-based Warner Music Latina (WML) is restructuring several departments. Six employees were laid off last week as part of the personnel consolidation, including director of sales Jos Godur. The responsibilities of those who were let go will be divided among existing staff members. WML topped the *Billboard* year-end Top Latin Pop Albums Labels chart.

- Ruff Ryders has inked a deal with Virgin Records for new acts and their namesake compilations. The imprint, originally signed through Interscope Records, was home to Eve and Jadakiss, among others. Those artists will remain with Ruff Ryders/Interscope.

- Houston-based Southwest Wholesale laid off six more employees Jan. 21, including VP of sales and retail marketing Rick Shedd—who oversaw the company's independent distribution side—and national accounts directors Ron Barnes and Ty Visconti. Three production and manufacturing staffers were also let go. The layoffs marked the fifth staff reduction in recent months for the financially troubled firm and the first to affect its distribution side; sources had indicated that Southwest was scaling back its one-stop operations to concentrate on the distribution of regional product.

- Nelson Mandela's AIDS benefit concert scheduled for Feb. 2 on Robben Island in Cape Town, South Africa (*Global Music Pulse*, *Billboard*, Jan. 25), was canceled because of conflicts with the producers regarding broadcast rights and sponsorship, according to reports.

# Rumors Of Universal Suitors Still Swirling

BY MATTHEW BENZ

NEW YORK—As Vivendi Universal (VU) chairman/CEO Jean-René Fourtou came to the U.S. the week of Jan. 20 for routine meetings with top management here, talk swirled once again about what may happen to the company's stable of entertainment assets, including Universal Music Group (UMG).

One factor in that future still appears to be Marvin Davis, the oil billionaire who came forward two

months ago with an offer to buy all of VU's entertainment assets (*Billboard*, Nov. 30, 2002). A source in Davis' camp says he was due to meet with Fourtou the week of Jan. 27 in Paris for further talks. The source adds that Davis is confident he has the funding to back his bid, which amounts to \$15 billion plus \$5 billion in assumed debt.

Published reports suggest that other parties said to be interested in VU's entertainment assets—including

Liberty Media, Metro-Goldwyn-Mayer, and NBC—are interested less in UMG than in Vivendi Universal Entertainment (VUE), which comprises VU's film, TV, and theme-park assets.

Representatives of UMG and VU likewise declined to comment on published reports that UMG chairman/CEO Doug Morris is now reporting solely to Fourtou. Two months ago, Barry Diller—chairman/CEO of USA Interactive and chairman of VUE—was named interim co-CEO of VU, with oversight of all entertainment assets, including UMG (*Billboard*, Nov. 23, 2002). At that time, Morris began reporting to both Fourtou and Diller.

In a joint statement Jan. 23, Fourtou and Diller said they continue to discuss "renegotiating various aspects" of VUE. "In the

interim, no changes in the operating structure or reporting responsibilities are contemplated" for VU's entertainment businesses.

On Fourtou's side as he sorts through possible scenarios is VU's recently restored financial stability. As of Dec. 31, 2002, the company had 8.23 billion euros (\$8.85 billion) in asset disposals.

Under French accounting rules, the disposals left VU with net book debt (gross debt minus cash) of about 13 billion euros (\$13.8 billion) as of Dec. 31. That compares with about 35 billion euros (\$37.2 billion) last June, when Jean-Marie Messier was still chairman/CEO. VU has since paid 4 billion euros (\$4.3 billion), including 2.7 billion euros in cash, to boost its stake in French telecom firm Cegetel to 70%.

## 'Chicago' Blows Into Top Five On Billboard 200 Debut

BY CARLA HAY

The momentum for the film musical *Chicago* continues to build, as its soundtrack on Epic/Sony Music Soundtrax makes an impressive No. 4 debut on The *Billboard* 200 (see *Over the Counter*, page 63, and *Chart Beat*, page 78). The *Chicago* soundtrack, released Jan. 14, had U.S. sales of 83,000 units in its first week, according to Nielsen SoundScan.

Many movie soundtracks debut in the top 10, including the *8 Mile* soundtrack in November 2002, but not without a radio hit fueling sales. *8 Mile*, for example, includes Eminem's No. 1 *Billboard* Hot 100 hit "Lose Yourself."

A single has not been released from *Chicago*, and because most of the songs on the *Chicago* soundtrack are performed by the film's stars—Renée Zellweger, Catherine Zeta-Jones, and Richard Gere—it may signal that the public is more willing to accept actors crossing over into singing.

The success of *Chicago* the movie is the main factor in driving sales for the soundtrack, observes Jeff Davidson, purchasing manager for New York-based retailer HMV USA: "People want to relive the movie, so they buy the soundtrack. There's a lot of star power in this movie, and it's getting a lot of attention."

*Chicago* has become a box-office hit and was the top winner (with three prizes) Jan. 19 at the 60th annual Golden Globe Awards. In the field of motion-picture musical or comedy, *Chicago* won awards for best picture, best actress (Zellweger), and best actor (Gere). *Chicago* the movie is considered a

frontrunner for the 75th-anniversary Academy Awards, whose nominations will be announced Feb. 11.

The strong sales start for the *Chicago* soundtrack comes at a time when movie musicals are poised for a comeback (*Billboard*, Jan. 11). Zellweger says of recording the *Chicago* soundtrack, "It

was so much more life-changing than I ever expected it to be. It was magical learning to express a different way to emote. I opened up a lot."

The *Chicago* film and soundtrack "will open a lot of doors in the future for other movie musicals and opportunities for entertainers to be seen in a different light," Sony Music Soundtrax president Glen Brunman predicts. "There's something fresh and exciting about this movie, and that's why people want to take the soundtrack home with them. It comes

down to the great songs and having credible performers who did an amazing job."

To further promote the soundtrack, Epic will release two music videos in the near future: a clip of Zeta-Jones' show-stopping *Chicago* scene performing "All That Jazz" and pop singer Anastacia's video for her *Chicago* soundtrack song, "Love Is a Crime." (Although Epic had originally planned a music video for the remake of "Cell Block Tango [He Had It Comin']"—performed by *Chicago* supporting actress Queen Latifah, Lil' Kim, and Macy Gray, the label now says there will be no video for the song.) The release of the "All That Jazz" video will precede "Love Is a Crime," which Brunman says is due out in February.



ZELLWEGER

## Market Watch

A Weekly National Music Sales Report

### YEAR-TO-DATE OVERALL UNIT SALES

	2002	2003	
Total	37,154,000	32,586,000	(↘12.3%)
Albums	36,280,000	32,129,000	(↘11.4%)
Singles	874,000	457,000	(↘47.7%)

### YEAR-TO-DATE SALES BY ALBUM FORMAT

	2002	2003	
CD	34,266,000	30,900,000	(↘9.8%)
Cassette	1,929,000	1,123,000	(↘41.8%)
Other	85,000	106,000	(↘24.7%)

### OVERALL UNIT SALES

This Week	10,039,000	This Week 2002	11,628,000
Last Week	9,937,000	Change	↘13.7%
Change	↘1.0%		

### ALBUM SALES

This Week	9,898,000	This Week 2002	11,338,000
Last Week	9,788,000	Change	↘12.7%
Change	↘1.1%		

### SINGLES SALES

This Week	141,000	This Week 2002	290,000
Last Week	149,000	Change	↘51.4%
Change	↘5.4%		

### YEAR-TO-DATE ALBUM SALES BY STORE TYPE

	2002	2003	
Chain	20,040,000	17,402,000	(↘13.2%)
Independent	4,575,000	3,752,000	(↘18.0%)
Mass Merchant	10,417,000	9,929,000	(↘4.7%)
Nontraditional	1,248,000	1,045,000	(↘16.3%)

### YEAR-TO-DATE ALBUM SALES BY STORE LOCALE

	2002	2003	
City	8,074,000	7,231,000	(↘10.4%)
Suburb	15,574,000	13,949,000	(↘10.4%)
Rural	12,632,000	10,949,000	(↘13.2%)

ROUNDED FIGURES

FOR WEEK ENDING 1/19/03

Compiled from a national sample of retail store and rack sales reports collected, compiled, and provided by Nielsen SoundScan

# Ears to YOU

CONGRATULATIONS TO OUR 2003 GRAMMY® AWARD NOMINEES

**BEST SPOKEN WORD ALBUM FOR CHILDREN**

Monsters, Inc. DVD Read-Along ~ Ted Kryczko & Randy Thornton, Producers

**BEST SCORE SOUNDTRACK ALBUM FOR A MOTION PICTURE, TELEVISION OR OTHER VISUAL MEDIA**

Monsters, Inc. ~ Randy Newman, Composer

**BEST SONG WRITTEN FOR A MOTION PICTURE, TELEVISION OR OTHER VISUAL MEDIA**

If I Didn't Have You ~ Randy Newman, Composer

Monsters, Inc. Soundtrack

**BEST INSTRUMENTAL COMPOSITION**

The Ride of the Doors ~ Randy Newman, Composer

Monsters, Inc. Soundtrack

**BEST MUSICAL ALBUM FOR CHILDREN**

Monsters, Inc. Scream Factory Favorites ~ Riders in the Sky

**BEST COUNTRY INSTRUMENTAL PERFORMANCE**

Bear Mountain Hop ~ Bela Fleck

The Country Bears Soundtrack

New  
Product  
Format



WALT DISNEY RECORDS

World Radio History

## EC Gets Tougher On Counterfeit Releases

BY LEO CENDROWICZ

BRUSSELS—The European Commission unveiled proposed laws Jan. 20 to tackle the increasing waves of counterfeit goods entering the European Union.

The EC proposed giving customs officials more power to stop the flow of counterfeit goods, including the authority to conduct extensive searches of travelers' bags. Also, the range of goods that can be seized will be extended, and procedures will be streamlined to make it easier and cheaper for companies to ask customs to seize and destroy counterfeit products without the need to await legal proceedings that could take years.

The proposal also suggests granting customs officials the right to pen investigations—rather than having to wait for a formal complaint—and increasing data sharing between the industry and governments regard-

ing the trade in fake products.

"Piracy as a phenomenon has been underestimated for years," EC director general for tax and customs matters Robert Verrue says. "Enforcement mechanisms have been underdeveloped." The trade in pirate CDs alone is estimated at 4 billion-5 billion euros (\$4.27 billion-\$5.34 billion) per year, he says.

The new rules are likely to come into force next year, once they are approved by the European Parliament and national governments. Verrue says it is essential that tougher piracy laws come into force before the EU enlarges in 2004, because the problem is extremely severe in some of the candidate countries, especially those in Eastern Europe.

The EC is due to publish the complementary *Enforcement Directive* early next month, outlining measures to clamp down on pirated products found within the EU.

## Microsoft Readies Copy-Protection Technology

'Second-Session' Capabilities Enable CDs To Be Played On Traditional Players, PCs

BY BRIAN GARRITY

In a move that aims to help pave the way for more widespread label experimentation with CD copy protection, Microsoft announced at MidemNet in Cannes that it is releasing a solution that enables the embedding of secure "second-session technology" on prerecorded music titles.

Universal Music Group (UMG) and EMI Recorded Music are among the labels that plan to use the solution. Copy-protected titles featuring second sessions are expected to be on the market by the second half of the year.

Second-session technology enables the placement of two versions of an album on one CD—one version that does not allow for any digital copying whatsoever and plays on traditional CD players and a second version that is compressed in the Windows Media

Audio format and uses Windows Media digital-rights management, enabling the album to be played on PCs and to be copied onto computer hard drives.

The solution—known as Windows Media Data Session Toolkit—also enables the secure tracks to be transferred to most secured portable devices. Microsoft says there are also opportunities for secure digital distribution. At this point, secure burning to blank CDs is not possible.

CD copy-protection solutions currently on the market generally do not allow for playback on a computer—a leading factor that to date has dissuaded labels from aggressively experimenting with such technology in the U.S.

But the industry is hoping to position the second session with consumers as a "feature" as opposed

to a "restriction."

In a Jan. 18 keynote address at the confab, David Fester, GM of the digital-media division at Microsoft, said that support from UMG, EMI, and others is "a clear indication that the PC is recognized as a valuable medium for enjoying content that is CD- or DVD-based."

CD copy-protection specialist SunComm says it plans to use the solution in its security technology.

MPO International Group—a French company specializing in CD, DVD, and CD-R pressing and a leading independent CD manufacturer—says it will support the technology. It plans to market the capability to its international customer base of record labels, which includes EMI Virgin, Warner, Universal, and independent label Naive.

## New Coalition Formed To Fight Government-Mandated Copy Protection

BY BILL HOLLAND

WASHINGTON, D.C.—In an organized push to oppose government-designed and -mandated anti-copying technologies, major U.S. technology companies joined forces Jan. 23 with conservative think tanks and consumer groups to launch a new coalition lobbying organization.

The new group, the Alliance for Digital Progress (ADP), is helmed by prominent Republican Party honcho Fred McClure. He has extensive experience with Capitol Hill, having worked in both the Reagan and George H. W. Bush administrations as legislative director.

ADP is planning a national campaign to prevent the adoption of mandates through legislation or regulation by reaching out to lawmakers on Capitol Hill, administration officials, and the public.

McClure says that even though a bill by Sen. Ernest Hollings, D-S.C., requiring businesses to use government-mandated technology failed in the last Congress, "we must be vigilant" in case a similar measure is "tacked on to a must-pass bill."

McClure sees Hollywood, not the record industry, as its adversary. The Motion Picture Assn. of America has

been working hard to get Congress to pass anti-copying legislation that would require companies to use mandated software.



McCLURE

Outgoing Recording Industry Assn. of America (RIAA) chairman / C E O Hilary Rosen "is engaged in some other issues," McClure says, also mention-

ing the announcement last week that the RIAA has signed onto an agreement with leading tech business alliances to pursue a private-sector response to the problems of online piracy (*Billboard*, Jan. 25).

"We all see that the problem of Internet piracy is serious, but we are greatly concerned that Hollywood is trying to pressure Congress into forcing technology mandates onto American consumers," McClure says. "We're against any government mousetrap to give our laptops a lobotomy."

The list of tech businesses joining the coalition is impressive: American Electronics Assn., Apple, Cisco Systems, Dell Computer Corp., Hewlett-Packard, IBM, Intel Corp., Microsoft, and Motorola.

Top tech lobbying groups also joined the ADP: the Business Software Alliance, the Digital Media Assn., the Information Technology Assn. of America, the National Assn. of Manufacturers, the Semiconductor Industry Assn., and the Massachusetts Software & Internet Council.

## CD Warehouse Divests Assets; Former CEO Becomes Suitor

BY MATTHEW BENZ

CD Warehouse, which filed for Chapter 11 bankruptcy reorganization in July 2002, says it plans to sell all its assets by Friday (24). Because company employees are prohibited from participating in the sale, president/CEO Christopher Salyer resigned Dec. 23, 2002, in order to mount his own bid.

David Payne, head of D.R. Payne & Associates—the outside firm that is assisting CD Warehouse in its bankruptcy proceedings—has assumed responsibilities as CFO and CEO. Salyer could not be reached for comment.

A CD Warehouse spokeswoman

says the court has stipulated a minimum bid of \$3 million for all of the Oklahoma City-based retailer's assets. The minimum bid for individual company-owned stores is \$50,000; franchised stores carry a minimum of \$5,000. There is a minimum bid of \$750,000 for the entire franchise system.

Among the reasons CD Warehouse cited for its bankruptcy filing were a "significant debt problem"; more than \$650,000 in uncollected franchise royalties; and an industry-wide decline in CD sales. CD Warehouse began liquidating 23 of its stores last November.

### FOR THE RECORD

To clarify a story in the Jan. 25 issue on Jay Boberg's departure from MCA ("MCA President Boberg Resigns"), MCA's 1997 market share of 4.88% took into account the performance of MCA Nashville. MCA's 2002 market share with the Nashville division included was 3.34%.

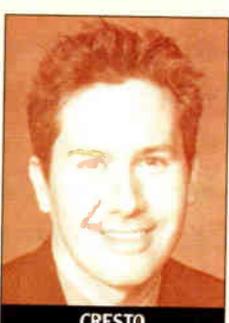
## Executive Turntable



HIGGINS



FRANK



CRESTO

**RECORD COMPANIES:** Bob Higgins is named VP of operations for Virgin Entertainment Group in Los Angeles. He was founder and head of Retail Solutions.

Lisa Frank is named VP of video promotion for MCA Records in New York. She was VP of artist development for Sony Music International.

Nick Tieder is promoted to senior director of sales for Artemis Records in New York. He was East Coast and Central regional director of sales.

Andrew Hall is named director of business development and marketing sales for Musikvergnuegen in Los Angeles. He was national sales representative for Howling Music.

Dave Wiese is named director of sales for Savoy Jazz in New York. He was a branch sales associate for RCA/BMG.

Universal Music Group's eLabs promotes Jeffrey Bronikowski to VP of business development in New York and Wendy Nussbaum to director of business development in Los Angeles. They were, respectively, senior director of business development and associate director of business development.

Century Media Records names Clay Marshall, previously a freelance writer, as junior A&R representative; Kurt Briggs, previously music director of Atlanta's WVGS-FM, as radio promotions associate; and Marion Feller, previously an accountant for AFM Hospitality, as accountant. They are based in Los Angeles.

**PUBLISHING:** Scott Cresto is named VP of film & TV and A&R for Chrysalis Music Group in Los Angeles. He was director of film & TV for Warner/Chappell Music.

Michael Steinberg is promoted to VP of business affairs and licensing for BMI in New York. He was assistant VP of business affairs and licensing.

**BROADCASTING:** Lisa Dollinger is named senior VP of marketing and communications for Clear Channel Radio in San Antonio. She was owner of Dollinger Public Relations.

Basil L. Murrain is promoted to VP of marketing and promotion for American Urban Radio Networks in New York. He was assistant VP of marketing and promotion.

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# ARTISTS & MUSIC

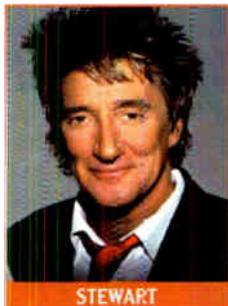


by Melinda Newman

## The Beat™

**FEELS LIKE THE FIRST TIME:** There's nothing like an artist's first Grammy Award nomination . . . or his or her first nomination in so long that it feels like the first one.

Just ask **Rod Stewart**, who, incredulously, has never won a Grammy and is nominated for the first time in 13 years. He didn't find out until three days after the nominations had been announced that his *It Had to Be You . . . The Great American Songbook* (J Records) was up for best traditional pop vocal album. "I have a yearly [yachting] holiday in the Caribbean with friends. We turn the phones off for two or three days, so I didn't find out until Jan. 10, my birthday, so it couldn't have been a better day."



STEWART

While he's very gracious about not having won before, he admits, "It's strange to have done a huge body of work and to get nominated for something that was just a labor of love. We didn't even think it would sell." And, yes, he's already planning what he's

going to wear to the Feb. 23 ceremonies: "I'm going to wear something tasteful, maybe in yellow," he says with a laugh. "Maybe a kilt that will show off my extraordinarily knobby knees."

Stewart adds that if he could turn back time and pick any of his past projects to win, it would be 1971's now-classic *Every Picture Tells a Story*. "Times have changed. If it were now, that album would probably be nominated five or six times. I'd just like to get me hands on one!"

Then there's **Solomon Burke**, who's up for a Grammy for the first time since 1983. He got the nod in the best contemporary blues album category for his excellent *Don't Give Up on Me* (Fat Possum/Anti-). He jokes that as a result of the nomination, "my rent's going up and my landlord's going to go freaky. When you get nominated, everyone thinks you get a big check in the mail. Everyone thinks, 'He's in the money now!'"

If he wins, Burke says the Grammys better think about giving him a few extra minutes for

his acceptance speech. In addition to such songwriters as **Bob Dylan**, **Brian Wilson**, and **Tom Waits** who contributed songs for the album, he has to mention his family. "I have 65 grandchildren and 10 great-grandchildren; another one was just born yesterday. I got a mighty long list!"

Burke isn't sure if he'll attend the show. "The Grammys don't pay for anything. But I want to go even if I'm selling popcorn down front." Don't think he won't. This is the man who demanded—and got in his contract—the right to sell concessions at his Apollo Theater dates in the '50s and early '60s. And he sold popcorn with stickers that said "Solomon Burke, Atlantic recording artist. Your box of soul popcorn."

**QUICK CHECKS:** And then there are those artists for whom this year marks their first nomination. **Nickelback's Chad Kroeger**, who is up for both his band's "How You Remind Me" and for "Hero," his contribution to the *Spider-Man* soundtrack, found out from his biggest fan: his mom. "My mother called throwing out congratulations and my brother called throwing out congratulations, and I fell back into whatever beautiful dream I was having. About an hour later it sort of seeped into my subconscious and I finally woke up, thinking, 'Grammy nominations? Grammy nominations?' And then the phone just started going crazy."

**Avril Lavigne** found out about her five nominations as she was announcing the nominees at the Grammys' official press conference. She stresses she'd be delighted to take home an award in any category, but her favorite nomination is for best female rock vocal performance for "Sk8er Boi," because she is sick of being labeled a teen pop star. "I hate it. I know my music is pop, but there are still a lot of rock songs. I'm pop/rock."

*Additional reporting by Susanne Ault and Christa Titus.*



## Changes Aplenty For 2003 Grammys

### Awards Show Moves To New York And A Sunday-Night Broadcast

BY MELINDA NEWMAN

There will be several changes when the 45th annual Grammy Awards are beamed live from New York's Madison Square Garden Feb. 23 on CBS.

It will be the first time the Pierre Cossette-produced show has aired on a Sunday night, it will be the first time the show has been held in New York in five years, it will be the first time awards are given in the best contemporary R&B album and best urban/alternative performance categories, and it will be the first Grammy telecast under new National Academy of Recording Arts and Sciences (NARAS) president Neil Portnow.

The move to Sunday came after discussions between the academy and CBS. Portnow says, "We came to the conclusion that Sunday night would be a real opportunity for all of us. Sunday's the biggest night in television in terms of people watching, so that's where we want to be."

Portnow will not say if the move to Sunday is a permanent one but adds that if it is, "I envision

potentially building a unique franchise which becomes Grammy Sunday. There could be many elements tied to that in terms of programming, events, retail potential, even down to people having their annual Sunday-night Grammy parties."

Performers for this year's show are still being confirmed, as is a host, Portnow says. However, he may veer from his predecessor, Michael Greene, who generally would not allow an act to appear on the Grammys if it appeared on the American Music Awards in January. "I don't have rules per se," Portnow says. "I will say we're going to do whatever it takes for our show to be unique."

The return to New York is a direct result of the departure of both Greene and former New York mayor Rudolph Giuliani, who had a longstanding feud. Portnow says he is glad to bring the show back to the Big Apple, and

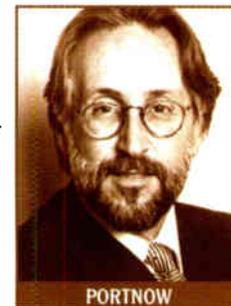
the financially beleaguered New York is happy to have the show back: Estimates are that the Grammys will bring \$40 million into the city.

"There's certainly a unique and special contribution that New York has made to music historically, so we get to tap into all that great energy and enthusiasm," Portnow says. "Because of the physical layout of New York, you see and feel the Grammys everywhere. It's more centralized, whereas in L.A., everything is far more spread out. Also, having not been in New York for five years, you can't imagine the pent-up sense of excitement throughout the whole community."

However, New York also presents challenges to NARAS. "On a basic staffing level, we are based in Santa Monica. To do the show in New York, we literally have to transport a sizeable portion of our entire staff to New York. Just logistically, Manhattan is challenging. But the Sunday element helps us dramatically in that we won't be dealing with the traffic and congestion of a weekday."

Despite the obvious changes, Portnow says the basic elements of the show will remain the same. But he makes no promises that big changes are not in store. "The practical reality that I faced stepping into the job less than 90 days prior to the airing of the telecast is that there are only so many things that could even be considered to be done dramatically differently," he says. "Therefore, any dramatic ideas I may have about changes for the show will have to wait until the 2004 telecast."

Next year will also bring a solution in dealing with the Oscars, which will now go head to head with the Grammys since the Academy Awards have shifted from their usual end-of-March broadcast to the end of February. When asked if the Grammys will move from their traditional slot, Portnow says, "We'll find the most efficient way to present the show in the best light and best time as possible."



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# Some Stations Embrace Grammy Promos, Others Debate Importance

BY MARC SCHIFFMAN

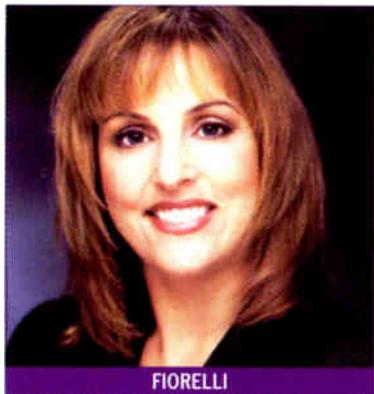
NEW YORK—While Grammy-related promotions still play a role at some radio stations, many program and promotion directors are lukewarm about how pertinent the gold standard of U.S. music awards is to their listeners—though none of those who spoke to *Billboard* would turn down a trip to the event to give away to their listeners (see related story, page 58).

The most elaborate promotion related for this article came from Clear Channel/Phoenix director of marketing and promotions Vicki Fiorelli. Working with her cluster's country KNIX and AC KESZ, she's put together the annual "Sing Your Way to the Grammys" promotion.

In each of the six weeks leading up to the awards, the two stations alternate hosting what Fiorelli describes as a contest that's something between karaoke and *American Idol*. Each week's contest presents a finalist for the trip and a story segment on the nightly news at the local CBS affiliate, which partners in the promotion. The judges throughout are from an Elizabeth Savage talent agency, in the market.

After three country and three AC finalists are determined, the final night pits those half-dozen com-

petitors against each other for one last sing-off and the all-expense-paid trip to the Grammys and after-parties. The TV partner sends a crew to New York with the winner to telecast their experience.



FIGRELLI

Fiorelli says that anything so music-related as the Grammys is going to capture the attention of her station. This is the third year for "Sing Your Way to the Grammys," and she likes the crossover potential in this year's nominees, represented by such artists as Faith Hill, who can "appeal to both audiences and the listenership is there from both stations."

Modern AC WBMX Boston director of marketing Anne-Marie

Strzelecki also finds that a broad number of nominees is appropriate to her station. She points out that such nominees as Avril Lavigne and John Mayer have played the station's Mixfest concert in the past, and that's something on which the station can hang its hat on the air.

WBMX is in the process of putting together its traditional contest of sending a winner to the Grammys and will be Boston's only radio station to simulcast the awards on-air.

Like Strzelecki in Boston, triple-A KFOG San Francisco director of marketing Jude Heller finds that the nominations reinforce the music that her station plays. "It still has plenty of cachet for us and our audience, since our audience [consists of] real music lovers." Accordingly, her station was working on getting a related promotion on the air at press time.

Stations like top 40 KMXV/AC KSRC Kansas City and top 40 WBLI Long Island, N.Y., are also among those sending listeners to the event with straightforward call-in-to-register on-air presentations.

But country WPOC Baltimore marketing director Sheila Silverstein says, "I don't think I've ever done a Grammy promotion." Her

logic is that she'd rather send a listener to a whole Tim McGraw concert, where the winner can take in two hours of the music they like rather than see McGraw or a similar country star play one song in the

want to see what they're wearing?" But compared to air time used for playing country music and selling inventory to TV stations anxious to tout their February ratings sweeps programming, a full-blown Grammy promotion takes a back seat.

Marc Gunn, PD of R&B sister outlets WBLO/WGZB Louisville, Ky., echoes Silverstein's complaints for his hip-hop contingency. "A lot of artists [don't] think they get the respect they deserve from the Grammys—be it the telecast, the nominations, or whatever," Gunn says. "That may be some of the reason for the disconnect with some audiences."

For Gunn, promotion opportunities like the Super Bowl in late January loom larger than awards shows. "The Grammys and Oscars come in distant second after that," he says. But like everyone else, Gunn says, "If the opportunity arose where we could send someone to the show, heck yes, it's an event."

The same seems to apply to the modern-rock stations' approach, at least as represented by one unnamed modern PD, who reported that his station was taking the anti-Grammy approach as a result of the lack of hipness that his audience perceives the awards to have.



midst of a multi-hour affair of which country is just one part.

For Silverstein, the Academy of Country Music and Country Music Assn. awards shows are more appropriate for her audience. Why, she asks, when there are so many country-focused events at her disposal, "would I stop the music and send someone to the Grammys?"

"We're going to talk about the Grammys," Silverstein continues. "It's a national event. Who doesn't

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## Grammys Preceded By Weeks Of Events In NYC

BY MARGO WHITMIRE

In anticipation of the Feb. 23 Grammy ceremony, the National Academy of Recording Arts and Sciences (NARAS) will present an array of events in celebration of New York's musical community.

With some programs produced by the Grammy Foundation and others by entities funded by or related to NARAS, the fifth annual Grammy Fest will feature concerts, workshops, educational seminars, and exhibits throughout the month of February.

The following is a list of key Grammy Fest events. All activities will be held in New York.

- The New York chapter of NARAS and Grammy Host Committee present Songs of the City, featuring recording artists from the classical, Broadway, pop, and rap genres, Thursday (30) in the Winter Garden of the World Financial Center.

- The New York Philharmonic presents the Saturday Matinee Concert, Saturday (1) at Avery Fisher Hall (Lincoln Center Plaza).

- Queens Borough Public Library presents Enos Payne and Circumference Jazz: A Program of Jazz History, Saturday (1) at the Rochdale Village Branch.

- The New York chapter of

NARAS presents Up Close & Personal with Russell Simmons, Lyor Cohen, and Rick Rubin, Feb. 6. By invitation only.

- Smithsonian Institute of the American Indian presents Native Sounds Downtown Concert, Feb. 6 at the National Museum of the American Indian.

- America Celebrates the Blues Feb. 7 at Radio City Music Hall.

- Jazz at Lincoln Center presents Jazz for Young People, Feb. 8 in the Alice Tully Hall of the Lincoln Center Plaza.

- The Juilliard School presents the Juilliard Symphony, Feb. 10 at the Avery Fisher Hall.

- In partnership with the New York chapter of NARAS, the Grammy Foundation presents National Grammy in the Schools, Feb. 13 at Pace University. By invitation only.

- Queens Theatre in the Park presents Friday Night Cabaret Series featuring Tom Wopat, Feb. 14 at the New York State Pavilion at Flushing Meadows Corona Park.

- City Light Entertainment presents Grammy Jazz Night with the Mike Melvoin Trio and guests K.C.'s

David Basse and New York's Hottest Players, Feb. 15-16 at the Cutting Room.

- Grammy Foundation presents Concerts for Young People, Feb. 19 at the Apollo Theater.

- Grammy Foundation and Toys R Us presents Tune In & Play, Feb. 20 at the Toys R Us at Times Square.

- Grammy Classical Music Luncheon honoring Mstislav Rostropovich, Feb. 20 in the Grand Ballroom of the Waldorf Astoria.

- Rhythm & Blues Foundation presents the 2003 Pioneer Awards, Feb. 20 at the Manhattan Center Grand Ballroom.

- Grammy Mentor Session, Feb. 21 at Madison Square Garden.

- Fifth Annual Grammy Entertainment Law Initiative Luncheon, Feb. 21 at the Waldorf Astoria.

- MusiCares Person of the Year Tribute Dinner (honoring Bono) & Silent Auction, Feb. 21 at the Marriott Marquis Hotel.

- Grammy Nominees Celebration, Feb. 22 at the Sheraton.

- Gospel Music Assn. presents Gospel Music Extravaganza, Feb. 22 at Land's Theater.

- Lifeblood Theater Company presents Teen Open Mic and Emerging Artist Showcase, Feb. 22 at the Muddy Cup Coffee House.

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"Christmas Song"

Best Pop Vocal Album

**Britney Spears<sup>†</sup>**

"Britney"

Best Female R&B Vocal Performance

**Ashanti**

"Foolish"

Best Male R&B Vocal Performance

**Joe**

"Let's Stay Home Tonight"

**Usher**

"U Don't Have To Call"

Best R&B Performance  
By A Duo Or Group With Vocal

**Joe<sup>\*</sup>**

"More Than A Woman"

Best R&B Song

**India.Arie<sup>\*</sup>**

Songwriter "Good Man"

**Floetry<sup>\*</sup>**

Songwriters "Floetic"

Best Traditional R&B Vocal Performance

**The Temptations**

"Lady"

Best Urban/Alternative Performance

**India.Arie**

"Little Things"

**Floetry**

"Floetic"

Best R&B Album

**India.Arie**

"Voyage To India"

**Joe**

"Better Days"

Best Contemporary R&B Album

**Ashanti**

"Ashanti"

**Faith Evans**

"Faithfully"

**Floetry**

"Floetic"

Best Rap Performance By A Duo Or Group

**Nas<sup>\*</sup>**

"The Essence"

**Big Tymers**

"Still Fly"

**Cam'Ron<sup>\*</sup>**

"Oh Boy"

Best Rap/Sung Collaboration

**Ashanti<sup>\*</sup>**

"What's Luv?"

**Ashanti<sup>\*</sup>**

"Always On Time"

Best Short Form Music Video

**Nas<sup>\*</sup>**

"One Mic"

Best Compilation Soundtrack Album For  
A Motion Picture, Television Or Other Visual Media

**Stacy Peralta**

"Dogtown And Z-Boys"

\*Shared Credit †Shared Representation

# Award Nominees

Best Contemporary Folk Album

**The Chieftains**

"Down The Old Plank Road"

Best Country Instrumental Performance

**The Chieftains\***

"Sally Goodin"

Best World Music Album

**Anoushka Shankar**

"Anoushka Shankar: Live At Carnegie Hall"

Best Spoken Word Album

**Tim Robbins**

"The Great Gatsby"

Best Spoken Comedy Album

**George Carlin**

"Complaints And Grievances"

Best Classical Album

**Robert Spano**

Conductor "Vaughan Williams: A Sea Symphony"

Best Orchestral Performance

**Daniel Barenboim**

Conductor "Furtwängler Symphony No.2"

**Jesús López-Cobos**

Conductor "Turina: Danzas Fantásticas:  
Sinfonia Sevillan, Etc./Debussy: Iberia"

Best Instrumental Soloist(s) Performance  
(With Orchestra)

**Marin Alsop**

Conductor "Barber: Violin Concerto;  
Music For A Scene From Shelley, Etc."

**Yuri Bashmet**

Viola "Kancheli: Styx/Gubaidulina: Viola Concerto"

Best Opera Recording

**Daniel Harding**

Conductor "Britten: The Turn Of The Screw"

**Ian Bostridge**

Principal Soloist "Britten: The Turn Of The Screw"

**Anne Sofie von Otter**

Principal Soloist "Handel: Hercules"

**Anne Sofie von Otter**

Principal Soloist "Gluck: Alceste"

**Ian Bostridge**

Principal Soloist "Mozart: Idomeneo"

**Daniel Barenboim**

Conductor "Wagner Tannhäuser"

Best Choral Performance

**Robert Spano**

Conductor "Vaughan Williams: A Sea Symphony"

Best Small Ensemble Performance  
(With Or Without Conductor)

**Gidon Kremer**

Conductor "Enescu: Octet, Op. 7; Quintet, Op. 29"

**Kremerata Baltica**

"Enescu: Octet, Op. 7; Quintet, Op. 29"

**Chanticleer**

"Tavener: Lamentations and Praises"

Best Classical Vocal Performance

**Anne Sofie von Otter**

Mezzo Soprano "Chaminade: Mélodies - Mots D' Amour"

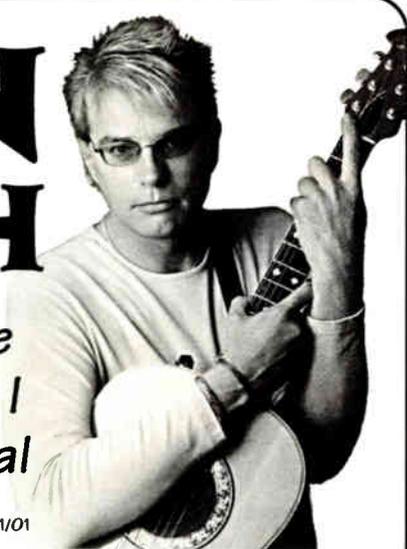
Best Classical Crossover Album

**Ian Bostridge**

Tenor "The Noel Coward Songbook"

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## Bono Fete Could Draw Presidents Bush, Clinton

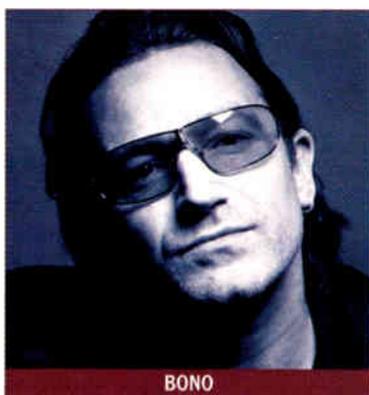
BY MELINDA NEWMAN

When MusiCares honors Bono at the 2003 Person of the Year dinner Feb. 21, the event is expected to reach far beyond the usual industry types who attend such affairs.

Because of Bono's penchant for meeting with world leaders to discuss his humanitarian causes, sources say the dinner will be attended by a number of top political figures, possibly including President George W. Bush and former President Bill Clinton.

National Academy of Recording Arts and Sciences (NARAS) president Neil Portnow would not comment on whether the heads of state will be there, but says, "To the extent that we have an honoree who does have preeminence and world attention, we would expect and want to broaden the potential list of celebrities beyond our own industry to be part of this."

The annual honoree is selected by



BONO

the MusiCares board of directors, key staff, and senior NARAS management. "When it comes to selecting honorees, we look for individuals who really personify doing good things for people, who are philanthropists, and who have heart and soul," Portnow says. "When you pose the question, 'Who might be a great candidate who embodies all of those wonderful characteristics we seek?', the answer is 'Bono.'"

Bono's humanitarian works are many. In addition to U2's support of Amnesty International and Greenpeace, Bono was a tireless advocate for the International Jubilee 2000 Drop the Debt campaign, which encouraged countries to drop the debt owed them by the world's poorest countries for the millennium. He has since established DATA (Debt, AIDS, Trade to Africa), an organization aimed at getting stable, wealthy countries to work more closely with African nations. Bono is the first member of a group without his own solo musical career to be honored.

## Sound Tracks



by Carla Hay

**GRAMMY PREVIEW:** There's no way to please everyone at awards shows. So when the 45th annual Grammy Awards are presented Feb. 23 at New York's Madison Square Garden, we're prepared to hear griping as well as praise over the winners. However, we think all the nominees in the film/TV/visual-media categories are worthy contenders.

**Best compilation soundtrack:** In this category, Grammy voters have clearly made an effort to prove that hit-record sales aren't a requirement to get nominated. It would certainly explain the nods for *Dogtown and Z-Boys* (Enjoy/Universal), *Standing in the Shadows of Motown* (Hip-O), and *Y Tu Mamá También* (Volcano): None of these three soundtracks made it onto any *Billboard* chart. *Six Feet Under* (Universal) made a brief appearance at No. 24 on the *Billboard* Top Soundtracks chart, but the album may be considered too eclectic to get the Grammy.

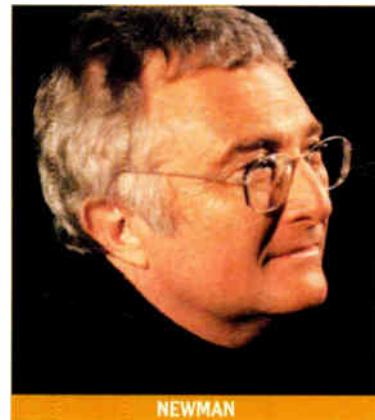
An exceptional compilation soundtrack should be cohesive as the musical voice of the project and great enough to inspire an emotional response and repeat listens. That's why our pick for the compilation soundtrack that most deserves to win the Grammy is *I Am Sam* (V2), a collection of Beatles songs superbly performed by such acts as Eddie Vedder, Sheryl Crow, Ben Harper, Paul Westergberg, Sarah McLachlan, the Black Crowes, Aimee Mann, and Michael Penn. Unlike most compilation soundtracks, *I Am Sam* had all of its songs recorded specifically for the soundtrack. The album has also struck a chord with music buyers. According to Nielsen SoundScan, *I Am Sam*'s U.S. sales so far total 810,000, making it the category's best-selling soundtrack.

Andy Gershon, president of V2 Records in the U.S., tells *Billboard* that the *I Am Sam* soundtrack was a labor of love made against the odds: "A lot of labels passed on doing this soundtrack because they thought they wouldn't have enough time." Gershon—who had an A&R/executive producer role on the soundtrack, along with V2's Kate Hyman and Jon Sidel—adds, "All the recording, mixing, and mastering took place in 2½ weeks. We were blessed in that all these great artists were willing to take on these Beatles songs on short notice. The album isn't just a tribute to the Beatles; it's a tribute to the movie."

**Best score soundtrack:** If compilation soundtracks are the musical voice of a film, then score soundtracks are the musical heartbeat. Grammy voters should have a tough time

choosing a winner in this category, since all the nominees are outstanding. However, Howard Shore's score for *The Lord of the Rings: The Fellowship of the Ring* (Reprise) may ultimately have the edge because it won an Oscar. The film is also an extraordinary epic, making the original music score a truly stunning achievement.

**Best soundtrack song:** The Grammy Award for best song written for a motion picture, television or other visual media should theoretically go to the song that best captures the spirit of the project and makes a unique musical statement. Based on those criteria, Randy Newman's "If I Didn't Have You" from *Monsters, Inc.* should get the Grammy, although it



NEWMAN

could face stiff competition from Chad Kroeger's "Hero" from *Spider-Man* and Paul McCartney's "Vanilla Sky" from the movie of the same name.

After receiving 16 nominations, Newman finally won his first Oscar last year for "If I Didn't Have You." It's the kind of honor that Grammy voters could take to heart, given that Newman has long been well-respected as a songwriter, and his film music has been recognized with Grammys before he won an Oscar. He was also the 2000 *Billboard* Century Award honoree for artistic achievement.

Newman tells *Billboard* that "If I Didn't Have You" was inspired by "the friendship the [two main *Monsters, Inc.*] characters have with each other. Even though it's an animation film, these characters have very real adult emotions. I find it's actually harder to write music for animation films than other films because of the amount of technical notes the filmmakers have."

As for his big Oscar moment when he accepted the award, Newman says, "It was a bigger thing to me than I thought it would be. I didn't expect to win, so I kind of got choked up out there. I never know what to expect from awards shows, but it feels great when people respect what you do."

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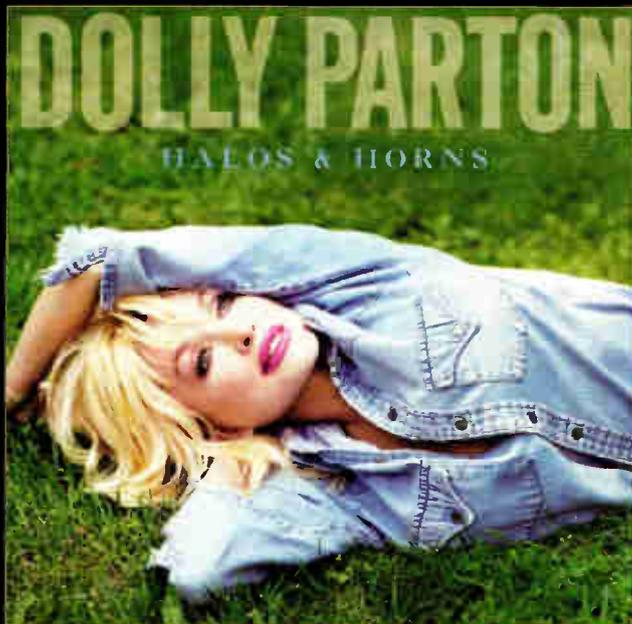
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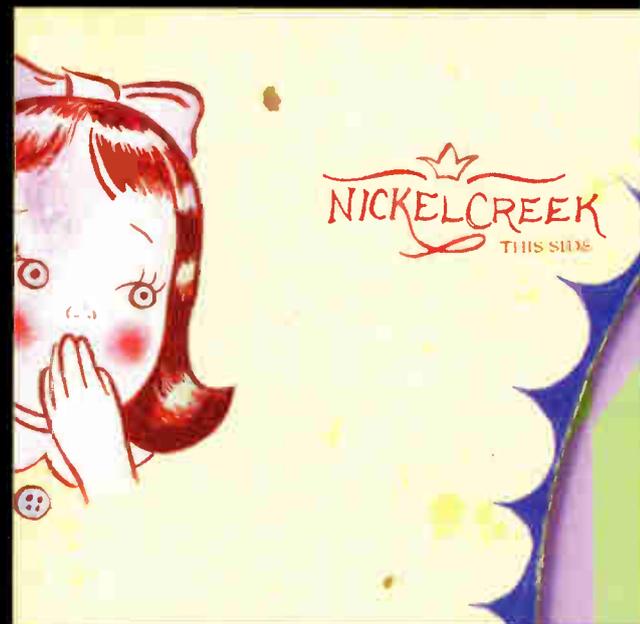
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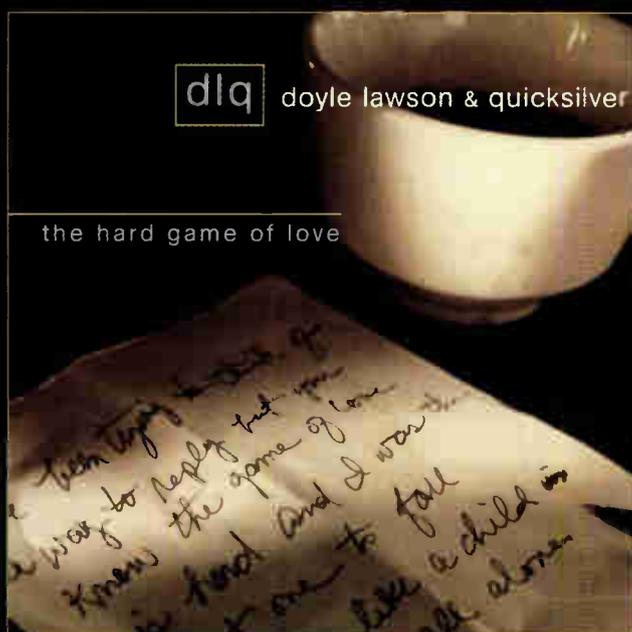
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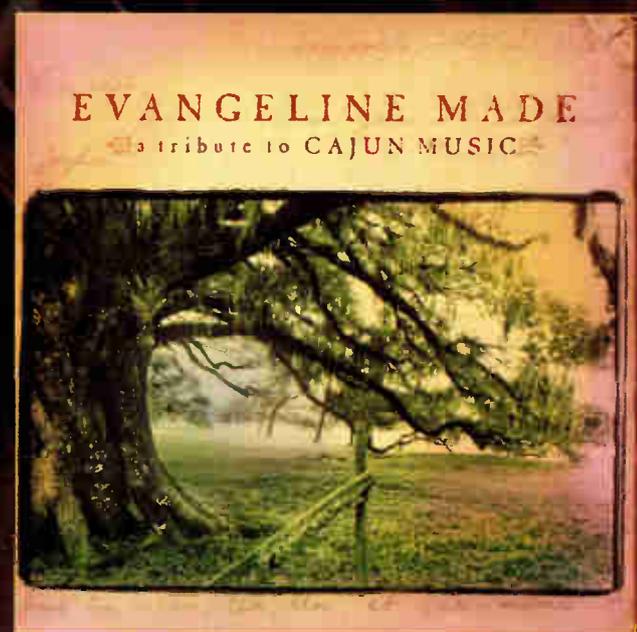
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## ARTISTS & MUSIC

### NARAS Issuing Single Grammy Disc This Year

BY RASHAUN HALL

The National Academy of Recording Arts and Sciences (NARAS) has decided to keep things simple this year with its Grammy CD compilation. Due Feb. 11 on Warner Music Group, the 19-track set features hits from a variety of nominated artists.

"The idea of the CD, first and foremost, was to present an array of the talent nominated," NARAS president Neil Portnow says. "Of course, we have traditionally gone



JONES

with the four universal categories—song of the year, record of the year, album of the year, and best new artist. Beyond that, we try to pick from the larger categories to give consumers a wide variety of music. It just happens that this year, those categories are as diverse as they are."

Launched in 1995 as a promotional tool on behalf of the artists and labels, the Grammy compilations (featuring official Grammy artwork) began as a single CD whose release was rotated among the major-label distribution outlets. A net portion of the proceeds from the compilation's sales will benefit the Grammy Foundation and MusiCares. During the late '90s, NARAS released genre-specific compilations but returned to the single-compilation format last year (*Billboard*, Feb. 2, 2002).

The albums have shown strong sales growth through the years. According to Nielsen SoundScan, the 1995 collection sold 256,000 units. The top-seller is the 2000 compilation, which sold 866,000 units. Last year's release scanned 370,000 units.

Portnow expects this year's disc—which features tracks from multiple nominees Norah Jones, Eminem, Nelly, Ashanti, and Avril Lavigne, among others—to continue in that tradition. "We would think that, given the fact that the Grammys are one of music's most recognizable trademarks, that we will continue our track record with this nominees CD."

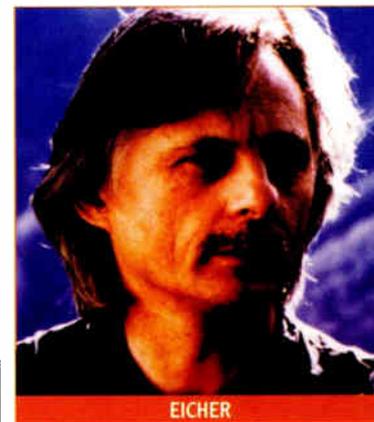
### The Classical Score™



by Steve Smith

**NEW THEORIES:** "Diversity" is a keyword for this year's crop of Grammy Award nominees, so it comes as no surprise to see ECM founder **Manfred Eicher** once again in the thick of things. Eicher's venerable imprint has been well-known in the jazz world for more than three decades, but for more than half that time, he has also blazed ever-widening trails in classical music with his ambitious New Series. The National Academy of Recording Arts and Sciences has begun to take note: This year's nomination for producer of the year, classical, is his fourth nod in the past five years. Last year, he took the statue home.

Eicher has accrued that recognition while remaining true to his



EICHER

vision, issuing music that often veers sharply from standard repertoire. The five records for which he earned his nomination this year, for example, range from *Voci*, a gorgeous yet challenging disc of music for viola and orchestra composed by **Luciano Berio** and performed by ECM perennial **Kim Kashkashian**, to *Der Bote*, a meditative collection of funeral works by **C.P.E. Bach**, **Liszt**, **Cage**, and others performed by pianist **Alexei Lubimov**. **Arvo Pärt's** *Orient & Occident* and **Valentin Silvestrov's** *Leggiero, Pesante*, also earned individual nominations in two separate categories.

While many other labels have slashed schedules and taken fewer risks, New Series releases have steadily increased in number and variety, a trend that Eicher does not see slowing. "It's an exciting time," he says. "The more risky the project and the more foreign to a listener's ears, the more interesting it is for me to make sure that it gets out to people. I'm encountering a lot of new musical directions and musicians that have something to offer. Even if there are only 10,000 or 20,000 [listeners] to justify making a record, I'm happy to bring it to their attention." Eicher has maximized the reach of his maverick imprint through a series of distribution pacts with major labels, most

recently Universal Classics.

He launched the New Series to issue contemporary music, in the process becoming an early champion of Pärt, **Steve Reich**, and **John Adams**. Early music was the next direction, as ECM released outstanding recordings of works by **Machaut**, **Gesualdo**, and others, performed by the renowned **Hilliard Ensemble**. Far from being a purist, however, Eicher also issued two distinctive and best-selling concept recordings that featured the Hilliards: *Officium*, an unforgettable meeting with jazz saxophonist **Jan Garbarek**, and *Morimur*, a deeply moving contemplation of the spiritual foundation underpinning the instrumental music of Bach, with violinist **Christoph Poppen**.

Most recently, Eicher has recorded a handful of such artists as pianist **András Schiff** and violinist **Thomas Zehetmair** in music by **Robert Schumann**, a 19th-century composer well-represented in other labels' catalogs. True to form, however, those projects have adhered to the intimate, deeply personal approach that has always informed the label's direction. "It doesn't really matter whether music comes from the 12th century or the 19th," Eicher explains. "It has to touch me in some way musically."

Other labels have taken note of Eicher's success. This year's nominations reflect an expanding of repertoire across the board. For example, **Daniel Barenboim's** deeply personal **Chicago Symphony** account of **Wilhelm Furtwängler's** *Symphony No. 2* on Teldec is a contender for best orchestral performance, while **David Holzman's** survey of **Stefan Wolpe's** vivid, prickly piano music on the Bridge label is nominated for best instrumental soloist performance (without orchestra). The category of best classical vocal performance is arguably completely dominated by worthy recordings of unusual repertoire, both ancient and modern. Adventurous independent labels gained considerable ground, racking up an impressive tally of nominations.

Eicher is pleased to witness the broadening embrace of offbeat music, a cause he continues to champion. (Upcoming New Series releases of orchestral works by Silvestrov and the premiere recording of **Elliott Carter's** recent opera, *What Next?*, will surely be Grammy contenders in years to come.) "Electricity is arriving in the field of new music," Eicher says. "The people in the Grammy jury, and also the general public, recognize that something new is going on. It's not only the academic circle that listens to this; it's spreading out, especially among young people."

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# Lavigne Tour Intended As 'Just A Taste'

**Manager, Booking Agent Think Long-Term In Effort To Ensure Teen Star Does Not Burn Out After Her First Trek**

BY SUSANNE AULT

LOS ANGELES—On fire after snagging five Grammy Award nominations and three top 10 hits, Avril Lavigne is nevertheless playing only a limited number of arena dates on her first headlining tour this spring. Yet these 27 North American shows were intentionally scheduled to ensure that Lavigne does not burn out.

On top of the Grammy recognition—the singer/songwriter is in an eight-way tie for the most 2003 noms and will compete for the best new artist, song of the year, best female pop vocal performance, best pop vocal album, and best female rock vocal performance honors—Lavigne's debut album, *Let Go*, has sold 4.4 million units (according to Nielsen SoundScan) since its June 2002 release; it is No. 2 on The Billboard 200 this issue. Its third single, "I'm With You," is No. 4 on The Billboard Hot 100. The first hit from *Let Go*, "Complicated," peaked at No. 2 on the Hot 100; the second, "Sk8er Boi," peaked at No. 10.

Lavigne's star power would likely fuel a longer performance run. But her manager, Terry McBride, and Little Big Man booking agent/VP Larry Webman insist that there are no plans for second or third North American legs to follow this round of major market dates, which have an average ticket price of \$30. The tour kicks off April 9 in Toronto and wraps May 17 at the First Union Spectrum in Philadelphia. This North American run follows a 19-show European tour that begins March 3 at the Vega in Copenhagen and ends March 27 at the Brixton Academy in London.

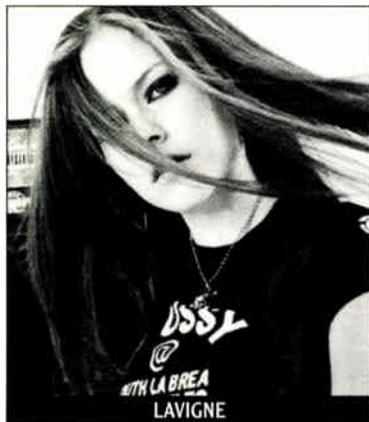
"This is long-term thinking. If it was short-term, we'd be doing nine months and visit some cities two or three times. But I want to leave the major touring [until] after she has a second album. This is just a taste," explains McBride, who is modeling Lavigne's gradual live rollout after the positioning of other acts of his, like Sarah McLachlan and Barenaked Ladies. "This is all about career. We could go nine months and make a killing, but that's not good for her career at this point."

## LEGITIMATE MUSIC TALENT

Besides the fact that this is a somewhat truncated tour, McBride also points to pricing—which is fairly reasonable for arenas—as proof that the tour's goal is not to rake in a slew of money but to establish Lavigne as a legitimate music talent.

"It's not going to be a major

money-making tour for her with a \$30 ticket price," McBride acknowledges, adding that her one album of songs means "she can only do a 60-



70 minute show. I don't want to hear critics saying, 'It wasn't worth it' . . . She will deliver what people are hoping for."

While she understands she is constrained by her one album—the next should come out later this year—Lavigne is committed to doing her best on her first time out. "I've done radio shows where there's a ton of different acts. But walking onto the stage to my own crowd, that's my dream," she explains, noting that she will throw into her set the song "I Don't Give" (which didn't make it onto *Let Go*) and a few surprise covers.

McBride says per-show gross expectations fall between \$240,000-\$300,000, based on the 8,000 to 10,000 tickets that he anticipates will be bought per date.

Agreeing that "a lot of cities didn't get shows, and believe me, we've been flooded with calls," Webman does assure that "when the next record drops, she'll eventually get to all these places."

The combination of a limited tour slate and measured pricing should not be a financial strain, however. Webman says Lavigne prides herself on being a stripped-down performer, so tour production costs should be relatively low. He predicts equipment will fit into three to four trucks as opposed to larger arena headliners that can carry up to 20 trucks.

With regard to more heavily produced tours, Lavigne recalls attending a Britney Spears concert with her brothers and "seeing these pink windmills blowing in the wind." She insists, "I just want normal stuff, nothing crazy going on . . . [Spears'] music is very different [from mine]."

Onstage video screens are among the few high-tech elements Lavigne wants, so "people in the back can see," she says. "I want to put on a good show for everyone."

With the exception of a handful of

radio concert gigs and TV appearances—most recently, Lavigne played *Saturday Night Live* Jan. 11—she is an untested solo touring commodity. For that reason, Webman admits, some promoters were hesitant to buy into the shows. He points out that being clustered mostly into arenas does make the concerts riskier attendance bets than smaller-sized theaters or sheds.

## NOT LIKE SHAGGY

"One of these promoters said it was going to be like Shaggy," Webman remembers, referring to an artist who has yet to translate his big album figures to big ticket sales. "But that is absolutely not going to be the case. Promoters who didn't get dates—didn't believe—will be left out in the cold."

It is not unusual for one company to promote a tour that fits into the 20-date range, Webman says. But uncertainty about Lavigne led him to sign on promoters from a mix of firms, including Clear Chan-

nel Entertainment (CCE), Goldenvoice, Mass Concerts, and Jack Utsick Presents.

But the tour is tracking much like Webman's bullish prediction. A number of promoters are confirming fast-paced on-sales, many of which went up Jan. 11.

"This is like a no-brainer at this point," says Randy Henner, CCE's New York-based senior VP of music, noting that Lavigne moved 7,721 tickets Jan. 11 for her May 13 11,500-capacity Nassau Coliseum show in Uniondale, N.Y. "[Some promoters] were nervous about going into arenas. But I just felt really confident about her."

Henner believes that 18-year-old Lavigne's youthful appeal taps into a market demographic "that doesn't have a lot of great stuff to choose from right now," since many of the past popular teen acts—such as Spears, 'N Sync, and Backstreet Boys—are not on the road at the moment. Also helpful in attracting crowds, promoters

say, is that Lavigne's songs get air-play on both adult contemporary and top 40 radio formats.

"That definitely broadens your fan base," says Jack Utsick Presents president Bill Rogers, who sold more than 7,000 tickets for his May 17 show at the First Union Spectrum.

Tour organizers are also rooting for Lavigne's live success, because after Spears, there have been few acts coming up the ranks that seem able to grow into the next generation of arena-filling superstars. Many of today's heavyweights skew older—such as Paul McCartney, Bruce Springsteen, and the Rolling Stones—and organizers say they cannot tour forever.

Fortunately for the live-entertainment industry, Lavigne says, "I want to be doing this as long as Madonna has been doing it. I definitely want to be doing this for a long time. That's what I see. I love performing. That's what I've always wanted to do."

## Dave Matthews Set For Two Tours In 2003

BY RAY WADDELL

NASHVILLE—After a year of mega-touring in which he led the top-drawing band in the world, Dave Matthews Band's longstanding relationship with Global Spectrum in the latter's home base of Philadelphia helped clinch the deals.

"We worked closely with Monterey Peninsula Artists and [Matthews' agent] Chip Hooper to make sure

he adds. "The Norfolk show is the only one in Virginia, and that's where Dave Matthews got his start." Hooper is equally confident. "Every tour will sell out immediately," he says. "This is a very special night for Dave Matthews fans, to see him in this setting."

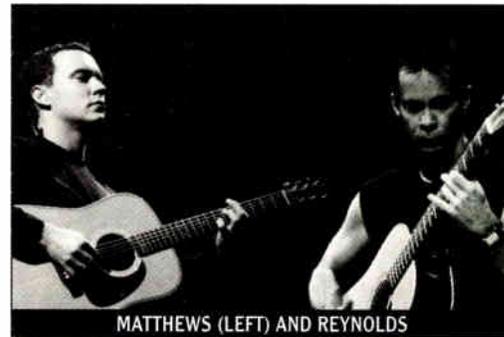
Meanwhile, Dave Matthews Band is gearing up for another major summer of touring in 2003. The group sold 1.4 million tickets and grossed \$54.8 million last year, making it first in attendance and in the top five for total gross.

Capshaw says venues are still being determined for a mid-June to September Dave Matthews Band summer tour, and playing an all-shed run is not necessarily a given. The band played a steadily increasing number of stadiums before a calculated move to leave them off the routebook in 2002. "This band works well outdoors, but it works well anywhere," Capshaw points out. "We ended last year with a nice run of arena dates; there's a great energy you get in arenas that's hard to replicate anywhere else."

He adds that Dave Matthews Band is considering playing markets the band has never hit in the past. "Over the next couple of years we want to start looking at some markets that haven't seen the band," Capshaw says. "We want to just look at the map and see where we haven't been."

versity in Norfolk, Va., and Ryan Center at the University of Rhode Island in Kingston. Dave Matthews Band's longstanding relationship with Global Spectrum in the latter's home base of Philadelphia helped clinch the deals.

"We worked closely with Monterey Peninsula Artists and [Matthews' agent] Chip Hooper to make sure



MATTHEWS (LEFT) AND REYNOLDS

our buildings were represented," says John Page, Comcast-Spectacor senior VP and Global Spectrum regional VP. "He was looking for small capacities and nontraditional facilities, so this was a perfect fit."

According to Hooper, "This is basically a college campus tour, with just a few exceptions." Tickets are almost all \$49.50, aside from some special student rates.

Page says the Matthews camp will work with the student entertainment committee to promote the Norfolk show, and Global Spectrum will be the promoter of record in Rhode Island. "We expect sellouts,"



Banda Sinaloense  
**EL RECODO**  
de Cruz Lizárraga

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**BANDA SINALOENSE EL RECODO de Cruz Lizárraga por:**  
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ARTIST(S)	VENUE/ DATE	GROSS/ TICKET PRICE(S)	ATTENDANCE/ CAPACITY	PROMOTER
CLOUSEAU	Sportpaleis, Antwerp, Belgium Dec. 3, 5-6, 8, 10, 15-16, 22	\$2,771,336 (€2,780,400) \$29.90/\$24.92/\$19.93/\$14.95	112,500 nine sellouts	P.S.E. Belgium, King
PHISH	Hampton Coliseum, Hampton, Va. Jan. 2-4	\$1,559,173 \$38.50	41,400 three sellouts	Clear Channel Entertainment
WIDESPREAD PANIC	Philips Arena, Atlanta Dec. 30-31	\$1,259,497 \$48.50	28,193 two sellouts	Clear Channel Entertainment
GEORGE STRAIT, TAMMY COCHRAN	Frank Erwin Center, Austin Jan. 19	\$903,508 \$59.50/\$49.50	15,968 sellout	Varnell Enterprises
GEORGE STRAIT, TAMMY COCHRAN	CenturyTel Center, Bossier City, La. Jan. 18	\$797,300 \$59.50/\$49.50	14,006 sellout	Varnell Enterprises
KENNY CHESNEY, MONTGOMERY GENTRY, KELLIE COFFEY	Garrett Coliseum, Montgomery, Ala. Jan. 17	\$382,634 \$39.75	9,985 sellout	Clear Channel Entertainment
TONY BENNETT, FRANK SINATRA JR.	Cerritos Center, Cerritos, Calif. Jan. 13-14	\$356,943 \$118/\$98	3,272 two sellouts	in-house
KENNY CHESNEY, MONTGOMERY GENTRY, KELLIE COFFEY	Mississippi Coast Coliseum, Biloxi, Miss. Jan. 18	\$356,188 \$39.75/\$29.75	10,466 sellout	Clear Channel Entertainment
KENNY CHESNEY, MONTGOMERY GENTRY, KELLIE COFFEY	BancorpSouth Center, Tupelo, Miss. Jan. 16	\$341,333 \$39.75	9,647 sellout	Clear Channel Entertainment
PAUL WINTER'S WINTER SOLSTICE CELEBRATION: PAUL WINTER CONSORT, LUCKY MOYO, THERESA THOMASON, & OTHERS	Cathedral of St. John the Divine, New York Dec. 19-21	\$328,787 \$65/\$39/\$29	9,017 10,600 four shows one sellout	Paul Winter Consort
LIONEL RICHIE	Neal S. Blaisdell Center, Honolulu Jan. 11	\$258,038 \$55/\$45	5,369 6,200	Jack Utsick Presents
BEN FOLDS	Beacon Theatre, New York Jan. 9-10	\$169,389 \$33	5,473 5,972 two shows one sellout	Clear Channel Entertainment
GAITHER HOMECOMING	Lee Civic Center, Fort Myers, Fla. Jan. 10	\$147,366 \$32.50/\$14.50	5,913 7,624	Clear Channel Entertainment
JOSE HERNANDEZ'S MARIACHI CHRISTMAS	Cerritos Center, Cerritos, Calif. Dec. 23-24	\$114,261 \$50/\$40	2,466 3,326 two shows	in-house
MEAT LOAF, KASIM SULTON, PATTI RUSSO	Ruth Eckerd Hall, Clearwater, Fla. Dec. 27	\$114,070 \$85/\$55	2,044 sellout	in-house, Fantasma Prods.
107.9 THE END JINGLE BALL: GOO GOO DOLLS, DEFAULT, LUCKY 7	ARCO Arena, Sacramento, Calif. Dec. 14	\$113,214 \$35/\$30/\$25	5,052 8,500	Jack Utsick Presents, Touring Pro
MARTINA McBRIDE	UI Assembly Hall, Champaign, Ill. Dec. 7	\$112,005 \$39.50/\$29.50	2,897 3,600	Police Prods.
MEAT LOAF	Mizner Park Amphitheater, Boca Raton, Fla. Dec. 31	\$109,457 \$49.50/\$35	2,675 sellout	Fantasma Prods.
MARTINA McBRIDE	Freedom Hall Coliseum, Louisville, Ky. Dec. 14	\$106,540 \$35	3,450 5,000	Beaver Prods.
GAITHER HOMECOMING	Columbus Civic Center, Columbus, Ga. Jan. 9	\$106,429 \$29.50/\$16.50	5,394 8,648	Clear Channel Entertainment
TRANS-SIBERIAN ORCHESTRA	Memorial Auditorium, Sacramento, Calif. Dec. 11	\$104,845 \$40/\$29.50	3,476 3,577	Clear Channel Entertainment
MICHAEL W. SMITH, POINT OF GRACE, KARA	Salem Civic Center, Salem, Va. Dec. 9	\$95,194 \$29.50/\$20	3,764 4,518	Outback Concerts
B.B. KING	Mahaffey Theatre, St. Petersburg, Fla. Dec. 31	\$91,129 \$65/\$39.50	1,544 1,900	Fantasma Prods.
HI-S	Christchurch Town Hall, Christchurch, New Zealand Dec. 14-15	\$89,440 (\$173,856 New Zealand) \$10.24	9,003 11,470 live shows	International Concert Attractions
DISTURBED, PAPA ROACH, TAPROOT, MOWER	Cox Arena, San Diego Dec. 8	\$88,371 \$27	3,273 7,150	House of Blues Concerts
COUNTING CROWS, TOAD THE WET SPROCKET	Cox Arena, San Diego Dec. 13	\$87,109 \$40/\$27	2,778 6,174	House of Blues Concerts
B.B. KING	Pompano Beach Amphitheatre, Pompano Beach, Fla. Dec. 27	\$83,892 \$39.75/\$27	2,438 sellout	Fantasma Prods.
UMPHREY'S McGEE	The Vic, Chicago Dec. 30-31	\$82,965 \$45/\$15	2,777 two sellouts	Jam Prods.
TRANS-SIBERIAN ORCHESTRA	University of Central Florida Arena, Orlando, Fla. Dec. 26	\$80,065 \$35.50	2,329 2,400	Fantasma Prods.
JEFF TWEEDY	The Vic, Chicago Jan. 6, 8-9	\$79,800 \$19	4,200 three sellouts	Jam Prods.
AVRIL LAVIGNE	Connecticut Expo Center, Hartford, Conn. Jan. 6	\$78,523 \$17.50	6,058 sellout	Clear Channel Entertainment
B.B. KING	Bayfront Auditorium, Pensacola, Fla. Dec. 29	\$78,399 \$36.50	2,309 sellout	Fantasma Prods.
NATALIE COLE	John Labatt Centre, London, Ontario Dec. 7	\$77,962 (\$121,846 Canadian) \$57.59/\$44.79/\$31.99	2,211 3,170	Pure View Concerts
ANNE MURRAY	The Bushnell, Hartford, Conn. Dec. 15	\$77,533 \$54/\$22	2,319 2,799	in-house
COLORS OF CHRISTMAS: PEABO BRYSON, OLETA ADAMS, JON SECADA, JODY WATLEY	Weidner Center for the Arts, Green Bay, Wis. Dec. 13	\$67,206 \$49/\$25	1,752 1,991	in-house

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by Ray Waddell



**BUT DOES IT SELL TICKETS?** That Grammy Award nominations—or better yet, awards—can directly lead to moving product at retail is a given, but whether Grammy recognition leads to increased ticket sales is tougher to determine. Most agree, though, that any exposure is good exposure. “I don’t know if a Grammy nomination sells tickets or not, but the media attached to it obviously does,” observes **Marty Diamond**, president of Little Big Man, the New York-based booking agency for such Grammy-nominated acts as **Avril Lavigne** and **Coldplay**. “In Avril’s case, her core audience is younger, so I don’t know if they’re really enamored with the nature of award shows,” Diamond says. “But we have an April/May Avril tour going out [see



DIAMOND

story, page 27], so [the Grammys] certainly fall into the planets lining up. Likewise, we have a January-June Coldplay tour, so the [Grammy] exposure could have immediate impact.”

**Chip Hooper**, agent at Monterey Peninsula Artists (the agency for nominee **Norah Jones**), agrees that the impact of Grammy nods on touring is hard to quantify. “It can help stimulate a record or song or bring attention to a career, but you never know what directly affects touring because there’s no scientific way of measuring,” he says. “But I do know that years ago when **Bonnie Raitt** won all those Grammys, she had a phenomenal year of touring.”

Promoters see Grammy recognition from a different perspective. “Winning a Grammy is wonderful for an act in the long run, as is anything that helps educate the public about a band they might not have heard of otherwise,” says promoter **Seth Hurwitz** of I.M.P. and the **9:30 Club** in Washington, D.C. “But from my perspective, all it does is cost me money. It doesn’t sell any tick-

ets, and it raises the cost of an act. I can’t tell you how many times over the years I’ve been burned by upping my offer in the Grammy hysteria, only to have the act stiff. Agents use anything they can to get more money for their acts, and that’s their gig. We love ‘em for it.”

**ALL’S WELL WITH RATHWELL:** Los Angeles-based AEG Live now has that East Coast presence it has been wanting. AEG is set to open

an East Coast headquarters, with former Metropolitan Entertainment (ME) executive VP **Debra Rathwell** joining the firm as AEG Live senior VP (*Billboard Bulletin*, Jan. 17). A much-respected talent buyer, Rathwell will report to AEG Live CEO **Randy Phillips** and be responsible for overseeing the East Coast activities of AEG Live touring divisions **Concerts West** and **Goldenvoice** and venue acquisition and development, as well as acting as a liaison to all divisions of the organization, including New York-based live-entertainment producer **Creative Battery**.

It was also announced that Rathwell has finalized an agreement for the company to promote the **Elton John/Billy Joel** April 24 concert at the **Pepsi Arena** in Albany, N.Y.

Having joined ME in 1994 under **John Scher**’s leadership, Rathwell stayed with ME under **Mitch Slater**’s brief reign; Slater sold ME to Clear Channel Entertainment last December (*Billboard*, Dec. 21, 2002).

Among those joining Rathwell and AEG Live’s East Coast office staff are other former ME employees including senior talent buyer **Michael Donovan** and touring executive **Donna DiBenedetto**, as well as other executives from the finance, box-office, marketing, and production departments. Rathwell and staff will share office space with **Creative Battery**.

**HAVE MERCY:** Nashville musicians **Chark Kinsolving** and **Brent Woodard** have opened a new 725-capacity music room, the **Mercy Room**. Located in Nashville’s old Cannery building, its grand opening was Feb. 1.

**CLARIFICATION:** The *Billboard* Year in Music promoter chart listed **Apregan Entertainment** as one of the year’s top promoters on the strength of **Apregan**’s involvement in **Neil Diamond**’s 2002 tour. The listing was correct but incomplete: It should have included longtime Diamond tour director **Sal Bonafede**.

## Rhythm, Rap, and The Blues™



by Gail Mitchell

**GRAMMY BUZZ:** Internet and phone lines were buzzing because the ubiquitous Neptunes weren't nominated for producer of the year, non-classical, for the upcoming 45th annual Grammy Awards. But it turns out that the Neptunes' name was never submitted for consideration. And while noting that two of the biggest-selling rappers in 2002, Eminem and Nelly, did net nods in the prestigious record and album of the year categories, others—including yours truly—questioned several of the nominations in the R&B and rap fields.



Given all that buzzing, I checked in with **Angelia Bibbs-Sanders**, regional VP and executive director for the National Academy of Recording Arts and Sciences (NARAS), which presents the Grammys. One of her goals during the past several years (*Billboard*, Feb. 3, 2001) has been to increase R&B/hip-hop membership and boost the participation of those members in the awards process.

"We're disappointed by the Neptunes' omission," Bibbs-Sanders says. "However, being members of our New York chapter, they should certainly be aware of this process. Members have the right to enter product themselves. It's hard to put the onus on one label here, as we're talking about submitting a specific body of work. It's about relying on someone who has knowledge of what the Neptunes have done. That's one reason why managers and attorneys often, to make sure their clients are covered. And I encourage publicists to join so they can receive the mailings and reminders."

In the nominations process, academy members and record companies submit entries (from June 1 to Sept. 30) that are screened for eligibility (this year, it was Oct. 1, 2001-Sept. 30, 2002) and category placement by 150 music business professionals. This year's 5,000 entries were narrowed down to about 10,000 on the first-round ballot. It was sent in mid-November to the 3,000 voting members who can nominate in the four major categories (best new artist plus record, album, and song of the year) and nine out of 28 fields. Special committees determine final nominations in such categories as producer of the year.

"It's one thing to join and another to vote. Anyone who is a member could have entered the Neptunes," says Bibb-Sanders, who adds that Nelly and Eminem's major-category nods "directly reflect on the outreach

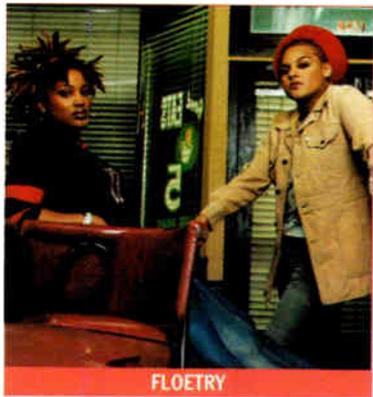
and work we've done on a national level. I see a tremendous amount of growth in the urban membership.

"It's not perfect by any means. But we've seen a major increase from this community, especially on the elected-leadership side. **Jermaine Dupri** is our Atlanta chapter president and attends the trustee meetings. **Jimmy Jam**, **Rodney Jerkins**, and **Nile Rodgers** are also very involved. You can't affect anything without becoming involved and active."

Having staged previous urban music forums on women in power and the state of R&B music, NARAS—in association with Def Jam—is presenting an "Up Close and Personal" session with **Russell Simmons**

Feb. 6 in New York. For more info about this and membership criteria, visit [grammy.com](http://grammy.com).

**GOIN' WITH THE FLO':** That's what Floetry's **Marsha Ambrosius** and **Natalie Stewart** are doing since becoming first-time Grammy nominees. The London duo—slated to tour soon with **Common**, **Gang Starr**, and **Talib Kweli** and to also join **India.Arie** on an international junket—is up for best R&B song ("Floetic"), best contemporary R&B album (*Floetic*), and best urban/alternative performance ("Floetic"). The last two categories were introduced this year.



For the DreamWorks newcomers, it's about being able to "strive for your dreams. and you can get what you wish for," Ambrosius says. "We first came to the U.S. for a two-week holiday and ended up recording an album and signing with DreamWorks.

"We feel like the kids who sneak backstage for an autograph, getting the chance to work with people like **Michael Jackson** and **Glenn Lewis**. We're so very much fans of this industry and very grateful for the recognition."

# DJ Envy Comes To The 'Party'

## Desert Storm/Epic Artist Ready To Move From Mix-Tape DJ To Major-Label Act

BY RASHAUN HALL

NEW YORK—Mix-tape DJs have long been considered to have the ear of the streets. Many of today's top artists made names for themselves on mix tapes. And DJs like Funkmaster Flex, DJ Clue, and Tony Touch have all parlayed early mix-tape success into lucrative recording careers with major labels. Next up to bat is DJ Envy. The Queens, N.Y., native makes his Desert Storm/Epic debut Feb. 11 with *The Desert Storm Mixtape: DJ Envy Blok Party Vol. 1*.

Epic aims to translate DJ Envy's mix-tape popularity into a broader commercial vein via his association with hip-hop imprint Desert Storm.

"The idea is to use the Desert Storm brand to our advantage because it has the street credibility that, obviously, Epic does not have," Epic Records product manager Amberdawn Mickle says. "So the idea is to connect Envy with that. For instance, there's the title of the album. In addition to that, he has an A-list of artists on this record. We want to let consumers know that they can get all these artists on one great album."

For DJ Envy, it was a natural transition from independent mix-tape DJ to major-label recording artist.

"With mix tapes, there's only so much you can do, because mix tapes are illegal. They're more of a promotional item to give away to boost your parties and to get a deal," he explains. "We wanted to get a deal so we could take it outside of the country and to places where my mix tapes don't reach."

Similarly, DJ Envy's concept for *DJ Envy Blok Party Vol. 1* was about expansion. "I wanted to go into every 'hood and take a piece of that life," he notes. "I called it *Blok Party* because every neighborhood has block parties. You might have a block party in New York, New Orleans, or North Carolina. I wanted to take a piece of everybody's life and have the album be this huge block party."

A mix tape in the truest sense, the album features unreleased tracks from Jay-Z, Busta Rhymes, and the St. Lunatics, among others.

"It was all through relationships," DJ Envy says of how he recruited artists for the set. "I've been in this industry for a while, and most of the artists and I have mutual respect for each other. So it wasn't that hard to get the artist. The hard part came with the politics at the labels and getting the artists cleared."

On the radio front, Epic has decided that rather than take a traditional single to mainstream radio, it will focus attention on the mix-show format.

"Traditionally, these mix-tape CDs don't always have one single that drives it home. We feel very strongly that we have an album full of

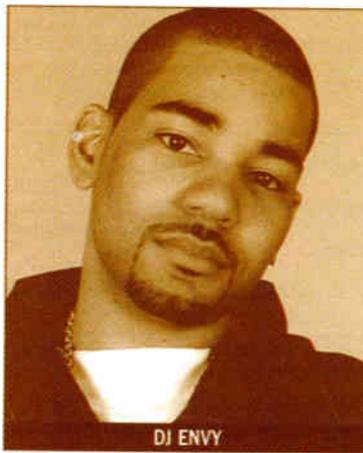
great material," Mickle notes. "We would much rather spend the money getting out five or six singles at a time than being streamlined and focusing only on one single. This way we can expose the consumer to all the great songs we have. The best and most efficient way to do that is to give it to mix show[s] and college, and then let it branch out. If you have a hit in there in terms of something that can go well beyond what

we're expecting, we can always capitalize on that at a later time."

In addition to DJ Envy being a well-known mix-tape DJ, the two-time TDK Just-O Mix Tape Award winner is also an on-air personality for WQHT (Hot 97) New York and operates his own talent, management, and production company, BLOK Entertainment. DJ Envy, who serves as BLOK's president/CEO, has produced tracks for Foxy Brown, Def Squad, Fabolous, and DMX, among others.

Given his many ventures, some might speculate that DJ Envy is spreading himself too thin. But he just sees it as giving the people what they want.

"I had a lot of people in the record industry hating on me. But as much as they would hate, my sales of the mix tapes and parties would keep moving up," says DJ Envy, who is managed and booked by Sean "Wonderful" Trotter for New York-based Babyone Entertainment. "They weren't affecting that [momentum]. So I call myself 'the people's choice'—I'm what the people want to hear."



FEBRUARY 1 2003				Billboard® HOT RAP TRACKS™	
THIS WEEK	LAST WEEK	WEEKS ON CHART	TITLE	IMPRINT/PROMOTION LABEL	Artist
1	1	14	AIR FORCE ONES	FD/REEL/UNIVERSAL/UMRG	Nelly Featuring Kyjuan, Ali & Murphy Lee
2	4	6	MESMERIZE	MURDER INC./DEF JAM/IDJMG	Ja Rule Featuring Ashanti
3	8	4	IN DA CLUB	SHADY/AFTERMATH/INTERSCOPE	50 Cent
4	5	10	THUGZ MANSION	AMARU/DEATH ROW/INTERSCOPE	2Pac
5	3	15	'03 BONNIE & CLYDE	RDC-A-FELLA/DEF JAM/IDJMG	Jay-Z Featuring Beyonce Knowles
6	7	15	WANKSTA	G-UNIT/SHADY/INTERSCOPE	50 Cent
7	9	6	GOSSIP FOLKS	THE GOLD MIND/ELEKTRA/EEG	Missy "Misdemeanor" Elliott Featuring Ludacris
8	2	21	WORK IT	THE GOLD MIND/ELEKTRA/EEG	Missy "Misdemeanor" Elliott
9	10	10	MADE YOU LOOK	ILL WILL/COLUMBIA	Nas
10	12	11	DO THAT...	CASH MONEY/UNIVERSAL/UMRG	Baby Featuring P. Diddy
11	14	5	PARADISE	DEF JAM/IDJMG	LL Cool J Featuring Amerie
12	6	17	LOSE YOURSELF	SHADY/INTERSCOPE	Eminem
13	13	11	SATISFACTION	RUFF RYDERS/INTERSCOPE	Eve
14	15	10	MAKE IT CLAP	J/RRG	Busta Rhymes Featuring Spliff Star
15	18	7	SICK OF BEING LONELY	MCA	Field Mob
16	11	21	WHEN THE LAST TIME	STAR TRAK/ARISTA	Clipse
17	19	6	TELL ME (WHAT'S GOIN' ON)	ARTIST/DIRECT	Smilez & Southstar
18	16	30	GIMME THE LIGHT	Z HARD/VP/ATLANTIC	Sean Paul
19	17	24	LUV U BETTER	DEF JAM/IDJMG	LL Cool J
20	21	4	COME CLOSE TO ME	MCA	Common Featuring Mary J. Blige
21	23	2	WHAT HAPPENED TO THAT BOY	CASH MONEY/UNIVERSAL/UMRG	Baby Featuring Clipse
22	20	9	NO LETTING GO	GREENSLEEVES/VP/ATLANTIC	Wayne Wonder
23	NEW		SUPERMAN	WEB/AFTERMATH/INTERSCOPE	Eminem
24	25	2	REALEST NIGGAZ	G-UNIT	50 Cent Featuring The Notorious B.I.G.
25	24	4	THUG HOLIDAY	SLIP-N-SLIDE/ATLANTIC	Trick Daddy Featuring LaTocha Scott

Records with the greatest increase in audience impressions. The rap tracks audience is compiled from 101 R&B/Hip-Hop and 46 rhythmic top 40 stations which are electronically monitored 24 hours a day, 7 days a week. Songs ranked by number of audience, computed by cross-referencing exact times of airplay with Arbitron listener data. ♣ Videoclip availability. © 2003, VNU Business Media, Inc. All rights reserved.

FEBRUARY 1  
2003

# Billboard® HOT R&B/HIP-HOP SINGLES & TRACKS™

THIS WEEK	LAST WEEK	2 WKS. AGO	TITLE PRODUCER (SONGWRITER)	Artist	IMPRINT & NUMBER/PROMOTION LABEL	PEAK POSITION	THIS WEEK	LAST WEEK	2 WKS. AGO	TITLE PRODUCER (SONGWRITER)	Artist	IMPRINT & NUMBER/PROMOTION LABEL	PEAK POSITION
			<b>NUMBER 1</b>			2 Weeks At Number 1							
1	1	5	<b>MISS YOU</b> TBISHOP (T.BISHOP/AUSTIN)	Aaliyah	BLACKGROUND ALBUM CUT	1	50	47	50	<b>LITTLE THINGS</b> S.SANDERS,INDIA.ARIE (D.J.WOLINSKI,A.FISCHER),SIMPSON,S.SANDERS,A.ROBERSON	India Arie	MOTOWN 01940/JMRG	33
2	3	8	<b>IGNITION</b> R.KELLY (R.KELLY)	R. Kelly	JIVE 40065	2	51	53	51	<b>I DON'T GIVE A @#&amp;%</b> LIL JON (J.SMITH,S.NORRIS,M.TYLER,A.HENDERSON)	Lil Jon & The East Side Boyz Featuring Mystikal & Krayzie Bone	BME (B/W NOTHINS FREE)/TVT	51
3	2	2	<b>BUMP, BUMP, BUMP</b> R.KELLY (R.KELLY)	B2K & P. Diddy	T.U.G. 79829/EPC	2	52	—	52	<b>BEAUTIFUL</b> THE NEPTUNES (C.BROADUS,P.WILLIAMS,C.HUGO)	Snoop Dogg Featuring Pharrell & Uncle Charlie Wilson	DOGGYSTYLE/PRIORITY ALBUM CUT/CAPITOL	52
			<b>GREATEST GAINER/AIRPLAY</b>										
4	7	23	<b>IN DA CLUB</b> DR. DRE (C.JACKSON,A.YOUNG,M.ELIZONDO)	50 Cent	G-UNIT/SHADY/AFTERMATH ALBUM CUT/INTERSCOPE	4	53	—	53	<b>HELL YEAH</b> R.KELLY (R.KELLY,BABY)	Ginuwine Featuring Baby	EPIC ALBUM CUT	53
5	4	1	<b>LOVE OF MY LIFE (AN ODE TO HIP HOP)</b> E.BADU,R.SAADIQ (R.SAADIQ,E.BADU,J.POYSER,R.C.OZUNA,G.STANDRIDGE,M.CHINWAH,R.L.LYNN)	Erykah Badu Featuring Common	FOX 11367/MCA	1	54	—	54	<b>ALL I NEED</b> COOL & DRE (J.CARTAGENA,A.LYONS,M.VALENZANO,J.EADDY,W.LOVETT,S.HARRIS,T.LEWIS)	Fat Joe Featuring Tony Sunshine & Armageddon	TERROR SQUAD 8013/ATLANTIC	54
6	10	15	<b>MESMERIZE</b> C.SANTANA,IRV GOTTI (J.JATKINS,A.O.DUGLAS,A.PARKER,I.LORENZO,T.BELL,C.CREED)	Ja Rule Featuring Ashanti	MURDER INC./DEF JAM 06373/IDJMG	6	55	—	55	<b>EXCUSE ME MISS</b> THE NEPTUNES (S.CARTER,P.WILLIAMS,C.HUGO)	Marques Houston	T.U.G./A&M ALBUM CUT/INTERSCOPE	56
7	6	6	<b>I SHOULD BE...</b> ROUND TABLE MURDER PRODUCTIONS,SISQO (J.FEATHERSTONE,A.JOYNER,J.ASKEW,M.FEATHERSTONE,C.FEATHERSTONE,M.ANDREWS)	Dru Hill	DEF SOUL ALBUM CUT/IDJMG	6	56	—	56	<b>THAT GIRL</b> K.PAUL (K.PAUL,J.QUE)	Amanda Perez	POWERHOUSE/VIRGIN ALBUMS CUT	57
8	12	12	<b>WANKSTA</b> J.FREEMAN (C.JACKSON,J.FREEMAN)	50 Cent	G-UNIT/SHADY 49716/INTERSCOPE	8	57	—	57	<b>ANGEL</b> H.ROAD,A.PEREZ (A.PEREZ)	BLACKstreet	DREAMWORKS ALBUM CUT/INTERSCOPE	51
9	5	4	<b>AIR FORCE ONES</b> THE TRACKBOYZ (NELLY,KYJUAN,ALLI M.LEE)	Nelly Featuring Kyjuan, Ali & Murphy Lee	FO DILEMMA/INTERSCOPE	4	58	—	58	<b>DEEP</b> T.RILEY (T.RILEY,R.STANARD,C.BLACK)	Ja Rule Featuring Bobby Brown	MURDER INC./DEF JAM 06368/IDJMG	16
10	9	7	<b>FABULOUS</b> KAYGEE,E.BERKELEY (K.GISTE,BERKELEY,B.MUHAMMED,M.BROWN,V.CARSTARPHEN,G.MCFADDEN,J.WHITEHEAD)	Jaheim Featuring The Rayne	DIVINE MILL ALBUM CUT/WARNER BROS	7	59	—	59	<b>THUG LOVIN'</b> C.SANTANA,IRV GOTTI (J.JATKINS,A.PARKER,I.LORENZO,S.WONDER)	Trina Featuring Ludacris	S.LIP-N-SLIDE 8339/ATLANTIC	52
11	15	10	<b>THUGZ MANSION</b> 7.JOHNNY "F" (T.SHAKUR,J.JACKSON,S.AURELIUS,A.HAMILTON)	2Pac	AMARU/DEATH ROW ALBUMS CUT/INTERSCOPE	10	60	—	60	<b>B R RIGHT</b> K.WEST (K.TAYLOR,W.ROBERTS,C.BRIDGE)	DMX	BLDODLINE/DEF JAM 16376/IDJMG	61
12	13	13	<b>MADE YOU LOOK</b> S.REMI (N.JONES,S.GIBBS,J.LORDAN)	Nas	ILL WILL ALBUM CUT/COLUMBIA	12	61	—	61	<b>X GON' GIVE IT TO YA</b> SHATEK (E.SIMMONS,S.KING)	Freeway Featuring Jay-Z & Beanie Sigel	ROC-A-FELLA/DEF JAM 06340/IDJMG	47
13	11	9	<b>DONTCHANGE</b> I.BARIAS,C.HAGGINS,MUSIQ (MUSIQ,S.DULCHILD,C.HAGGINS,J.BARIAS,F.ROMANO)	Musiq	DEF SOUL 06370/IDJMG	3	62	—	62	<b>WHAT WE DO</b> JUST BLAZE (L.PRIDGEN,J.SMITH,S.CARTER,D.GRAUNT,S.SCARBOROUGH)	Deborah Cox	ROC-A-FELLA/DEF JAM 06340/IDJMG	63
14	14	14	<b>PARADISE</b> POKE & TONE (J.T.SMITH,J.C.DUVIER,S.J.BARNES,M.M.ROGERS,K.BURKE,A.FELDER,N.J.WRIGHT)	LL Cool J Featuring Amerie	DEF JAM 06382/IDJMG	14	63	—	63	<b>SUPERMAN</b> EMINEM (M.MATHERS,J.BASS,S.KING)	Eminem	VEBIA/AFTERMATH ALBUM CUT/INTERSCOPE	64
15	18	28	<b>GOSSIP FOLKS</b> TIMBALAND,M.ELLIOTT (M.ELLIOTT,T.MOSLEY,C.BRIDGES)	Missy "Misdemeanor" Elliott Featuring Ludacris	THE GOLD MIND/EKTRA 67358/EEG	15	64	—	64	<b>TAKE YOU HOME</b> COOL & DRE (A.MARTINEZ,M.VALENZANO,A.LYONS,K.ROGERS)	Angie Martinez Featuring Kelis	ELEKTRA 67361/EEG	65
16	8	3	<b>WORK IT</b> TIMBALAND (M.ELLIOTT,T.MOSLEY)	Missy "Misdemeanor" Elliott	THE GOLD MIND/EKTRA 67340/EEG	1	65	—	65	<b>IMAGINE THAT</b> KAYGEE,D.LIGHTY (K.GIST,D.LIGHTY,F.FERRELL,R.L.K.MCCORD)	Next	J ALBUM CUT/RRG	66
17	17	17	<b>MAKE IT CLAP</b> RICK ROCK (T.SMITH,W.LEWIS,R.THOMAS)	Busta Rhymes Featuring Spliff Star	J 21236/RRG	17	66	—	66	<b>CHOPPA STYLE</b> FULL PAC (C.CHOPPA MASTER PI)	Choppa Featuring Master P	NEW NO LIMIT/UNIVERSAL 01950/JMRG	67
18	19	25	<b>ALL I HAVE</b> C.ROONEY,R.M. & D.MPHERSON (J.LOPEZ,M.RIDICK,C.RICHARDSON,RON G.PETERS,W.JEFFERY)	Jennifer Lopez Featuring LL Cool J	EPIC ALBUM CUT	18	67	—	67	<b>THIS VERY MOMENT</b> D.OOBSON,T.DWENS (T.DWENS,D.OOBSON)	K-Ci & JoJo	HOLLYWOOD/MCA ALBUM & SOUNDTRACK CUT	60
19	16	11	<b>'03 BONNIE &amp; CLYDE</b> K.WEST (S.CARROLL,W.PIT PRINCE,D.HAMPER,R.HOUSE,T.SHAKUR,TWICE)	Jay-Z Featuring Beyonce Knowles	ROC-A-FELLA/DEF JAM 06383/IDJMG	5	68	—	68	<b>MA, I DON'T LOVE HER</b> THE NEPTUNES (P.WILLIAMS,C.HUGO)	Clipse Featuring Faith Evans	STAR TRAK 15222/ARISTA	54
20	24	31	<b>HOW YOU GONNA ACT LIKE THAT</b> THE UNDERDOGS (T.GIBSON,H.MASON,JR.,D.THOMAS,E.DAWKINS)	Tyrese	J ALBUM CUT/RRG	20	69	—	69	<b>BREAK YOU OFF</b> THE ROOTS (T.TROTTER,A.THOMPSON,L.HUBBARD,K.GRAVY,JONES,B.KENNEY,T.JOHNSON,J.SCOTT)	The Roots Featuring Musiq	MCA 11397/1	60
21	21	21	<b>DO THAT...</b> J.PHA (B.WILLIAMS,V.J.SMITH,PALEXANDER)	Baby Featuring P. Diddy	CASH MONEY/UNIVERSAL 060079/JMRG	21	70	—	70	<b>C'MON</b> W.CAMPBELL,J.CAMPBELL (W.CAMPBELL,J.CAMPBELL,J.SMITH,R.GINYARD, JR.)	Mario	3RD STREET/J ALBUM CUT/RRG	71
22	26	22	<b>SATISFACTION</b> DR. DRE (M.ELLIOTT,T.MOSLEY,H.JEFFERS,A.YOUNG)	Eve	RUFF RYDERS ALBUM CUT/INTERSCOPE	22	71	—	71	<b>BIGGER BUSINESS</b> SWIZZ BEATZ (K.DEAN,R.SLEYS,C.DUBS,B.WILLIAMS,J.PHILLIPS,C.BROADUS,B.SIDDEY)	Swizz Beatz Featuring Ron Isley, P. Diddy, Baby, Jadakiss, Snoop Dogg, Cassidy & TQ	DREAMWORKS ALBUM CUT/INTERSCOPE	72
23	25	26	<b>SICK OF BEING LONELY</b> J.PHA (S.JOHNSON,D.DRAWFORD,PALEXANDER)	Field Mob	MCA 11399/1	23	72	—	72	<b>I KNOW WHAT YOU WANT</b> RICK ROCK (T.SMITH,W.LEWIS,R.MCNAIRE,L.JONES,R.FISHER,R.THOMAS)	Busta Rhymes Featuring Mariah Carey & The Flipmode Squad	J ALBUM CUT/RRG	73
24	30	30	<b>COME CLOSE TO ME</b> THE NEPTUNES (L.LYNN,P.WILLIAMS)	Common Featuring Mary J. Blige	MCA 11395/1	24	73	—	73	<b>8 MILE</b> EMINEM (M.MATHERS,L.RESTO)	Eminem	SHADY SOUNDTRACK CUT/INTERSCOPE	54
25	20	16	<b>LOSE YOURSELF</b> EMINEM (M.MATHERS,J.BASS,S.KING)	Eminem	SHADY 49715/INTERSCOPE	4	74	—	74	<b>PIMP JUICE</b> J.PEPPERSON (N.LYNN,J.PEPPERSON,B.CRUTCHER,C.SMITH)	Nelly	FO DILEMMA/UNIVERSAL ALBUM CUT/JMRG	59
26	23	20	<b>GIMME THE LIGHT</b> TROYTON,DADDY REDS (S.HENRIQUES,T.RAMI)	Sean Paul	BLACK SHADOW/2 HARD 6400/VP/ATLANTIC	3	75	—	75	<b>COT DAMN</b> THE NEPTUNES (G.THORNTON,T.THORNTON,P.WILLIAMS,C.HUGO)	Clipse Featuring Roscoe P. Coldcham & Ab-Liva	STAR TRAK ALBUM CUT/ARISTA	62
27	29	27	<b>I CARE 4 U</b> TIMBALAND (M.ELLIOTT,T.MOSLEY,M.HAMPTON,H.BANKS)	Aaliyah	BLACKGROUND ALBUM CUT	3	76	—	76	<b>GIRL TALK</b> E.HUSTLE (E.CLEMENTX,BURRUS,S.LLOPEZA,M.CLOUD,T.WATKINS)	TLC	ARISTA 15171/1	23
28	37	55	<b>CRY ME A RIVER</b> TIMBALAND (J.TIMBERLAKE,T.MOSLEY,S.STORCH)	Justin Timberlake	JIVE 40073/1	28	77	—	77	<b>THE BATTLE IS THE LORD'S</b> B.TANKARD,YADAMS (V.M.MICKAY)	Yolanda Adams	VERITY ALBUMS CUT/JIVE	78
29	31	32	<b>ONE OF THOSE DAYS</b> SHE.KSPERE,P.STEWART (K.BRIGGS,P.STEWART,D.REYNOLDS,E.J.SISLEY,M.SISLEY,K.SISLEY,R.SISLEY,C.JASPER)	Whitney Houston	ARISTA 15197/1	29	78	—	78	<b>JENNY FROM THE BLOCK</b> T.DUVIER,C.ROONEY,POKE & TONE (T.DUVIER,MR.DEYO,J.LOPEZ,J.C.DUVIER,S.J.BARNES,J.F.A.MHRO,L.PARKER,S.STERLING,M.OLVERI)	Jennifer Lopez Featuring Jadakiss & Styles	EPIC 13825/1	22
30	28	24	<b>TALKIN' TO ME</b> R.HARRISON (R.HARRISON)	Amerie	RISE ALBUM CUT/COLUMBIA	18	79	—	79	<b>GETCHYA HANDS UP</b> Q.SIN (C.HILLS,T.HOMAS)	E.S.G. & Slim Thug	S-E-S ENTERTAINMENT ALBUM CUT	80
31	22	18	<b>LUV U BETTER</b> THE NEPTUNES (J.T.SMITH,P.WILLIAMS,C.HUGO)	LL Cool J	DEF JAM 06396/IDJMG	1	80	—	80	<b>I CAN</b> S.REMI (N.JONES,S.GIBBS,R.HAMMOND)	Nas	ILL WILL ALBUM CUT/COLUMBIA	75
32	27	19	<b>WHEN THE LAST TIME</b> THE NEPTUNES (T.THORNTON,G.THORNTON,P.WILLIAMS,C.HUGO)	Clipse	STAR TRAK 15154/ARISTA	8	81	—	81	<b>SYMPHONY IN X MAJOR</b> RICK ROCK (R.THOMAS,A.JOINER)	Xzibit Featuring Dr. Dre	LUUD 79638/IDJMG	82
33	34	48	<b>WHAT HAPPENED TO THAT BOY</b> THE NEPTUNES (B.WILLIAMS,P.WILLIAMS,C.HUGO,G.THORNTON)	Baby Featuring Clipse	CASH MONEY/UNIVERSAL ALBUM CUT/JMRG	33	82	—	82	<b>FEELIN' YOU (PART II)</b> S.KNOWLES,M.PENN,D.ELLIOTT (S.KNOWLES,M.PENN,V.SANTIAGO)	Solange Featuring N.O.R.E.	MUSIC WORLD 7380/1/COLUMBIA	73
34	41	45	<b>EMOTIONAL ROLLERCOASTER</b> J.BERVINE (V.S.GREEN,E.ROBERSON,D.SUNLADE)	Vivian Green	COLUMBIA ALBUM CUT	34	83	—	83	<b>STEP IN THE NAME OF LOVE</b> R.KELLY (R.KELLY)	R. Kelly	JIVE ALBUM CUT	65
35	36	43	<b>TELL ME (WHAT'S GOIN' ON)</b> NASTYLM (R.BALEY,R.CAMPMAN,DAKARI,T.BELL,C.CREED)	Smilez & Southstar	ARTISTDIRECT ALBUM CUT	35	84	—	84	<b>NOTHINS FREE</b> J.SMITH (J.SMITH,S.NORRIS,T.SANDERS,C.LOVE)	Dobie Featuring Lil Jon & The East Side Boyz	BME 2374/TVT	61
36	42	44	<b>REALEST NIGGAZ</b> DJ.WHOOD,KID RED,S.PIDA (C.WALLACE,C.JACKSON)	50 Cent Featuring The Notorious B.I.G.	G-UNIT PROMO	36	85	—	85	<b>FROM THA CHUUUCH TO DA PALACE</b> THE NEPTUNES (C.BROADUS,P.WILLIAMS,C.HUGO,R.KELLY)	Snoop Dogg	DOGGYSTYLE/PRIORITY 77843/CAPITOL	31
37	33	33	<b>NO LETTING GO</b> S.MARSDEN (V.HARLES,S.MARSDEN)	Wayne Wonder	GREENLEEVES/VP/ATLANTIC 6402/1	33	86	—	86	<b>NEVER SCARED</b> A.JOHNSON (B.BONCRUSHER)	Bonecrusher And His Industry Friends	BREAK 'EM OFF 777/1	87
38	35	35	<b>DON'T MESS WITH MY MAN</b> B.M.COX (B.M.COX,B.CASEY,B.CASEY)	Nivea Featuring Brian & Brandon Casey	JIVE 40041	25	87	—	87	<b>HEADZ UP</b> J.CHAMBERS (J.CHAMBERS,M.CAREN,W.HUGHES,B.SCOTT,R.WILSON,M.ADAMS,V.TSIDALE,R.ANTHONY)	Nappy Roots	ATLANTIC 85403/1	88
39	44	46	<b>GUESS WHAT</b> R.KELLY (R.KELLY)	Syleena Johnson	JIVE ALBUM CUT	39	88	—	88	<b>\$ GREATEST GAINER/SALES \$</b>			
40	40	40	<b>THUG HOLIDAY</b> D.BANNER (M.YOUNG,L.SCOTT,D.BANNER)	Trick Daddy Featuring LaTocha Scott	S.LIP-N-SLIDE 85404/ATLANTIC	40	89	—	89	<b>EVERYBODY</b> LUMBAJACK (H.MCMILLAN)	Habz The Ripa	BOODY HEAD 6035	89
41	49	56	<b>LAUNDROMAT</b> R.KELLY (R.KELLY)	Nivea	JIVE ALBUM CUT	41	90	—	90	<b>GET UP</b> DJ.DUK (D.BLAKE,N.HALE,F.JEFFERS)	Nate Dogg Featuring Eve	ELEKTRA 67354/EEG	81
			<b>HOT SHOT DEBUT</b>										
42	32	29	<b>THE JUMP OFF</b> TIMBALAND (K.JONES,T.MOSLEY,T.KELLY,R.ROGERS)	Lil' Kim Featuring Mr. Cheeks	QUEEN BEE ALBUM CUT/ATLANTIC	42	91	—	91	<b>SKILLS</b> DJ.PREMIER (GURU (K.ELAM,C.MARTIN)	Gang Starr	VIRGIN 38849/1	91
43	39	41	<b>REACT</b> JUST BLAZE (E.SERMON,N.NOBLE,J.SMITH)	Erick Sermon Featuring Redman	J 21221/RRG	12	92	—	92	<b>MORE THAN A WOMAN</b> EDDIE F. O LIGHTY (F.FERRELL,D.LIGHTY,C.LIGHTY,B.MUHAMMED,C.RICHARDSON)	Angie Stone & Joe	J 12228/RRG	63
44	39	41	<b>DILEMMA</b> BAM,R.BOWSER (R.GAMBLE,B.SIGLER,NELLY,BAM,R.BOWSER)	Nelly Featuring Kelly Rowland	FO REEL/UNIVERSAL 01950/JMRG	1	93	—	93	<b>BREATHE</b> I.MATIAS,A.MARTIN,M.PITTS (A.MARTIN,I.MATIAS,B.BEMBERY,M.BRADFORD,S.HARRIS,A.JOYNER,M.MATHERS,C.AZNAVOURI)	Blu Cantrell	REDZONE 15167/ARISTA	83
45	46	37	<b>ROCK THE PARTY</b> M.WINANS (R.SCOTT,M.WINANS,M.JONES,M.C.JONES)	Benzino	SURRENDER/ELEKTRA 67330/EEG	28	94	—	94	<b>WAKE UP</b> KAYGEE,E.BERKELEY (K.GISTE,BERKELEY,H.ALE,T.HOMPSON,W.GRIFFIN,R.JAMES,MYUME)	Shade Sheist Featuring Nate Dogg & Warren G	BABY REE ALBUM CUT/MCA	53
46	38	38	<b>HE IS</b> J.NILE,THE PHANTOM (J.NILE,V.J.SMITH)	Heather Headley	RCA 60635/RRG	38	95	—	95	<b>LOVE IZ</b> E.SERMON (E.SERMON,A.GREEN,D.MICHALES,J.SIMMONS)	Erick Sermon Featuring Al Green	J 21256/RRG	95
47	43	36	<b>BABY</b> C.SANTANA,IRV GOTTI (J.A.OUGLAS,A.PARKER,I.LORENZO,S.AURELIUS,M.OEAN,B.JORDAN)	Ashanti	MURDER INC./AJM 06385/IDJMG	7	96	—	96	<b>DISCO</b> B.HIDD,R.ALTMAN,V.O.HILL,YOUNG R.JE.ASTRA (R.ALTMAN,J.POWERS,E.TONEY)	Slum Village Featuring Ms. Jade & Rajeshwari	BARAK 15183/CAPIPOL	93
48	45	34	<b>STINGY</b> B.M.COX (B.M.COX,J.PERRY,J.AUSTIN)	Ginuwine	EPIC SOUNDTRACK CUT	7	97	—	97	<b>THIS IS MY PARTY</b> MR.FINGAZ,LINX (J.JACKSON,T.K.GREENE,L.GAYE,D.BRASCO)	Fabulous	DESERT STORM/ELEKTRA 67355/EEG	59
49	47	39	<b>HIT THE FREEWAY</b> THE NEPTUNES (P.WILLIAMS,C.HAWKINS)	Toni Braxton Featuring Loon	ARISTA 15186/1	32	98	—	98	<b>CLUB BANGER</b> FOCUS (M.BARRETT III,B.EDWARDS,JR.)	Petey Pablo	FOX 40072/JIVE	98
			<b>HOT SHOT DEBUT</b>										
			<b>THUG LADY</b> D.BENSON,L.ROMEO,S.ROMEO,A.MANZANO (D.BENSON,L.ROMEO,S.ROMEO,A.STANLEY, JR.)	Dyshon & Squabble	ROMEO 73563	97	99	—	99	<b>SINGLE FOR THE REST OF MY LIFE</b> DENT (A.DENT,L.BURGES,J.BOVY)	Isyss	ARISTA 15166/1	62

© Songs with the greatest airplay and/or sales gains recorded this week. Greatest Gainer/Sales and Greatest Gainer/Airplay are awarded, respectively, for the largest increase in airplay and/or sales. \* Indicates a song that has been on the Hot R&B/Hip-Hop Singles & Tracks chart for more than 20 weeks and rank below 50. \*\* Indicates a song that has been on the Hot R&B/Hip-Hop Singles & Tracks chart for more than 20 weeks and rank below 50. # Indicates a song that has been on the Hot R&B/Hip-Hop Singles & Tracks chart for more than 20 weeks and rank below 50. © CD Single available. © DVD Single available. © CD Maxi-Single available. © Cassette Single available. © Vinyl Maxi-Single available. © Vinyl Single available. © Cassette Maxi-Single available. Catalog number is for (C). \* Indicates (C) unavailable, in which case, catalog number is for (M), (D), (S), (T) or (V) respectively, based on availability. ©2003, VNU Business Media, Inc., and Nielsen SoundScan, Inc. All rights reserved.

# AWE • TMG

*would like to congratulate our clients...*

## Take 6

Receiving their 17th career  
Grammy Nomination for:

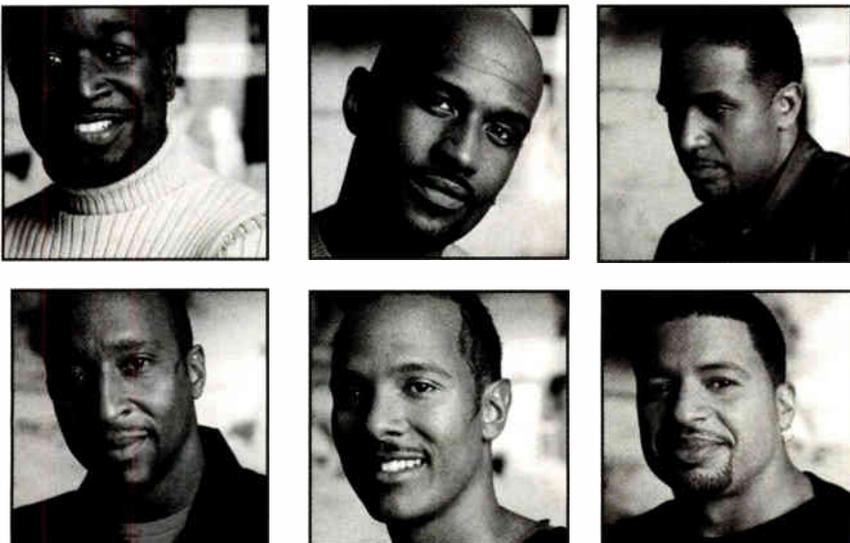
***“Love’s in Need of Love Today”***  
Stevie Wonder & Take 6

Track from:

**America A Tribute to Heroes**

Nominated for:

**Best R&B Performance by a  
Duo or Group with Vocal**



Contact:

Valerie Walton/Aaron Walton

## The Trackboyz

Producing two songs with  
Grammy Nominations:

***“Air Force Ones”***  
Nelly feat. Kyjuan, Ali & Murphy Lee

Track from:

**Nellyville**

Nominated for:

**Album of the Year**

***“Po’ Folks”***  
Nappy Roots

Nominated for:

**Best Rap/Sung  
Collaboration**

Contact:

Jeremy Geffen/Aaron Walton



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FEBRUARY 1 2003 **Billboard** <sup>®</sup> **HOT R&B/HIP-HOP AIRPLAY** <sup>™</sup>

THIS WEEK	LAST WEEK	WKS. ON	TITLE	ARTIST (IMPRINT/PROMOTION LABEL)	THIS WEEK	LAST WEEK	WKS. ON	TITLE	ARTIST (IMPRINT/PROMOTION LABEL)	THIS WEEK	LAST WEEK	WKS. ON	TITLE	ARTIST (IMPRINT/PROMOTION LABEL)
1	1	12	<b>Miss You</b>	AALIYAH (BLACKGROUND)	26	28	36	<b>I Care 4 U</b>	AALIYAH (BLACKGROUND)	51	53	2	<b>Beautiful</b>	SNOPP DOGG (DOGGYSTYLE/PRIORITY/CAPITOL)
2	4	14	<b>Ignition</b>	R. KELLY (JIVE)	27	24	41	<b>Gimme The Light</b>	SEAN PAUL (BLACK SHADOW/2 HARD/VP/ATLANTIC)	52	56	2	<b>Hell Yeah</b>	SHUNYONE FEAT. BABY (EPIC)
3	7	6	<b>In Da Club</b>	50 CENT (G-UNIT/SHADY/AFTERMATH/INTERSCOPE)	28	27	18	<b>Talkin' To Me</b>	AMERIE (RISE/COLUMBIA)	53	74	2	<b>Excuse Me Miss</b>	JAY-Z (ROC-A-FELLA/DEF JAM/UMRG)
4	2	12	<b>Bump, Bump, Bump</b>	B2K FEAT. P. DIDDY (T.U.G./EPIC)	29	31	13	<b>One Of Those Days</b>	WHITNEY HOUSTON (ARISTA)	54	54	6	<b>All I Need</b>	FAT JOE (TERROR SQUAD/ATLANTIC)
5	3	25	<b>Love Of My Life (An Ode To Hip Hop)</b>	ERYKAH BADU FEAT. COMMON (FOX/MCA)	30	37	6	<b>Cry Me A River</b>	JUSTIN TIMBERLAKE (JIVE)	55	51	8	<b>I Don't Give A @#&amp;%</b>	LL COOL J & THE EAST SIDE BOYZ (BME/TVT)
6	10	7	<b>Mesmerize</b>	JAY-Z FEAT. ASHANTI (MURDER INC./DEF JAM/UMRG)	31	22	27	<b>Luv U Better</b>	LL COOL J (DEF JAM/UMRG)	56	52	9	<b>Deep</b>	BLACKSTREET (DREAMWORKS/INTERSCOPE)
7	6	18	<b>I Should Be...</b>	DRU HILL (DEF SOUL/UMRG)	32	34	7	<b>What Happened To That Boy</b>	BABY FEAT. CLIPSE (CASH MONEY/UNIVERSAL/UMRG)	57	70	2	<b>That Girl</b>	MARQUES HOUSTON (T.U.G./A&M/INTERSCOPE)
8	14	19	<b>Wanksta</b>	50 CENT (G-UNIT/SHADY/INTERSCOPE)	33	29	24	<b>When The Last Time</b>	CLIPSE (STAR TRAK/ARISTA)	58	48	16	<b>Thug Lovin'</b>	JAY-Z FEAT. BOBBY BROWN (MURDER INC./DEF JAM/UMRG)
9	5	18	<b>Air Force Ones</b>	NELLY (FO' REEL/UNIVERSAL/UMRG)	34	39	14	<b>Emotional Rollercoaster</b>	VIVIAN GREEN (COLUMBIA)	59	—	1	<b>Superman</b>	EMINEM (WEB/AFTERMATH/INTERSCOPE)
10	8	19	<b>Fabulous</b>	JAY-Z FEAT. THA RAYNE (JIVNE MILL/WARNER BROS.)	35	40	7	<b>Realdest Niggaz</b>	50 CENT FEAT. THE NOTORIOUS B.I.G. (G-UNIT)	60	55	11	<b>B R Right</b>	TRINA FEAT. LUDACRIS (SLIP-N-SLIDE/ATLANTIC)
11	12	11	<b>Thugz Mansion</b>	2PAC FEAT. NAS (AMARU/DEATH ROW/INTERSCOPE)	36	36	9	<b>Tell Me (What's Goin' On)</b>	SMILEZ & SOUTHWEST (ARTISTDIRECT)	61	57	6	<b>Angel</b>	AMANDA PEREZ (POWERHOUSES/VIRGIN)
12	13	13	<b>Made You Look</b>	NAS (ILL WILL/COLUMBIA)	37	32	16	<b>No Letting Go</b>	WAYNE WONDER (GREENSLEEVES/VP/ATLANTIC)	62	66	5	<b>Take You Home</b>	AMIEE MARTINEZ FEAT. KELIS (ELKTRA/EEG)
13	11	26	<b>dontchange</b>	MUSIQ (DEF SOUL/UMRG)	38	35	29	<b>Don't Mess With My Man</b>	NIVEA FEAT. BRIAN & BRANDON CASEY (JIVE)	63	68	4	<b>Choppa Style</b>	CHOPPA FEAT. MASTER P. (NEW NO LIMIT/UNIVERSAL/UMRG)
14	16	13	<b>Paradise</b>	LL COOL J FEAT. AMERIE (DEF JAM/UMRG)	39	41	12	<b>Guess What</b>	SYLVEENA JOHNSON (JIVE)	64	69	2	<b>X Gon' Give It To Ya</b>	DMX (BLOODLINE/DEF JAM/UMRG)
15	18	8	<b>All I Have</b>	JENNIFER LOPEZ FEAT. LL COOL J (EPIC)	40	49	6	<b>Laundromat</b>	NIVEA (JIVE)	65	59	14	<b>What We Do</b>	FREEMAN (ROC-A-FELLA/DEF JAM/UMRG)
16	20	7	<b>Gossip Folks</b>	MISSY "MISDEMEANOR" ELLIOTT (THE GOLD MIND/ELEKTRA/EEG)	41	42	11	<b>Thug Holiday</b>	TRICK DADDY FEAT. LATOCHA SCOTT (SLIP-N-SLIDE/ATLANTIC)	66	61	8	<b>The Morning After</b>	OSIBORAH COX (J/RRG)
17	9	21	<b>Work It</b>	MISSY "MISDEMEANOR" ELLIOTT (THE GOLD MIND/ELEKTRA/EEG)	42	—	1	<b>The Jump Off</b>	LL COOL J (DEF JAM/UMRG)	67	63	9	<b>Imagine That</b>	NEXT (J/RRG)
18	17	15	<b>Make It Clap</b>	BUSTA RHYMES FEAT. SPLIFF STAR (J/RRG)	43	38	21	<b>He Is</b>	HEATHER HEADLEY (RCA/VRG)	68	64	7	<b>This Very Moment</b>	K-CI & JOJO (HOLLYWOOD/MCA)
19	23	12	<b>How You Gonna Act Like That</b>	TYRESE (J/RRG)	44	33	21	<b>React</b>	ERICK SERMON FEAT. REDMAN (J/RRG)	69	—	1	<b>C'mon</b>	MARIBO (3RD STREET/J/RRG)
20	15	16	<b>'03 Bonnie &amp; Clyde</b>	JAY-Z FEAT. BEYONCE KNOWLES (ROC-A-FELLA/DEF JAM/UMRG)	45	46	19	<b>Rock The Party</b>	BENZINO (SURRENDER/ELEKTRA/EEG)	70	62	8	<b>Break You Off</b>	THE ROOTS FEAT. MUSIQ (MCA)
21	21	14	<b>Do That...</b>	BABY FEAT. P. DIDDY (CASH MONEY/UNIVERSAL/UMRG)	46	43	34	<b>Baby</b>	ASHANTI (MURDER INC./AJ/UMRG)	71	—	1	<b>I Know What You Want</b>	BUSTA RHYMES (J/RRG)
22	26	13	<b>Satisfaction</b>	EVE (RUFF RYDERS/INTERSCOPE)	47	45	33	<b>Stingy</b>	SHUNYONE (EPIC)	72	72	10	<b>8 Mile</b>	EMINEM (SHADY/INTERSCOPE)
23	25	16	<b>Sick Of Being Lonely</b>	FIELD MOB (MCA)	48	44	31	<b>Dilemma</b>	NELLY FEAT. KELLY ROWLAND (FO' REEL/UNIVERSAL/UMRG)	73	58	6	<b>Pimp Juice</b>	NELLY (FO' REEL/UNIVERSAL/UMRG)
24	19	18	<b>Lose Yourself</b>	EMINEM (SHADY/INTERSCOPE)	49	47	17	<b>Hit The Freeway</b>	TONI BRAXTON FEAT. LOON (ARISTA)	74	71	5	<b>Ma, I Don't Love Her</b>	CLIPSE FEAT. FAITH EVANS (STAR TRAK/ARISTA)
25	30	10	<b>Come Close To Me</b>	COMMON FEAT. MARY J. BUGE (MCA)	50	50	22	<b>Little Things</b>	INDIA ARIE (MOTOWN/UMRG)	75	60	4	<b>Cot Damn</b>	CLIPSE (STAR TRAK/ARISTA)

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FEBRUARY 1 2003 **Billboard** <sup>®</sup> **HOT R&B/HIP-HOP SINGLES SALES** <sup>™</sup>

THIS WEEK	LAST WEEK	WKS. ON	TITLE	ARTIST (IMPRINT/PROMOTION LABEL)	THIS WEEK	LAST WEEK	WKS. ON	TITLE	ARTIST (IMPRINT/PROMOTION LABEL)	THIS WEEK	LAST WEEK	WKS. ON	TITLE	ARTIST (IMPRINT/PROMOTION LABEL)
1	1	14	<b>Ignition</b>	R. KELLY (JIVE)	26	29	9	<b>Paradise</b>	LL COOL J FEAT. AMERIE (DEF JAM/UMRG)	51	22	15	<b>Hit The Freeway</b>	TONI BRAXTON FEAT. LOON (ARISTA)
2	2	2	<b>Everybody</b>	HANZ THE RIPPA (BODY HEAD)	27	24	14	<b>Virginity</b>	TQ4 (T.U.G./A&M/INTERSCOPE)	52	—	23	<b>Luv U Better</b>	LL COOL J (DEF JAM/UMRG)
3	4	16	<b>This Is My Party</b>	FABOLOUS (DESERT STORM/ELEKTRA/EEG)	28	33	20	<b>Here And Now (Full Circle)</b>	TERRY STEELE (JTS)	53	51	3	<b>No Letting Go</b>	WAYNE WONDER (GREENSLEEVES/VP/ATLANTIC)
4	3	5	<b>Feelin' You (Part II)</b>	SOLANGE FEATURING N.O.J.E. (MUSIC WORLD/COLUMBIA)	29	50	74	<b>Lights, Camera, Action!</b>	MR. CHEEKS (UNIVERSAL/UMRG)	54	39	17	<b>Run 4 Us</b>	MARK LANE (INTELLIGENT/EAST CLEVELAND)
5	7	9	<b>Thug Lady</b>	OYSHON & SQUABBLE (RMEQ)	30	21	20	<b>Rock The Party</b>	BENZINO (SURRENDER/ELEKTRA/EEG)	55	38	11	<b>'03 Bonnie &amp; Clyde</b>	JAY-Z FEAT. BEYONCE KNOWLES (ROC-A-FELLA/DEF JAM/UMRG)
6	9	14	<b>Make It Clap</b>	BUSTA RHYMES FEAT. SPLIFF STAR (J/RRG)	31	—	8	<b>Precious</b>	B.I. (YOUNG LIFE)	56	65	9	<b>B R Right</b>	TRINA FEAT. LUDACRIS (SLIP-N-SLIDE/ATLANTIC)
7	8	9	<b>Dance With Me</b>	JAIMIE LEE (RIPE)	32	31	13	<b>What We Do</b>	FREEMAN (ROC-A-FELLA/DEF JAM/UMRG)	57	35	14	<b>Truly Yours</b>	NARAE (KIRBY)
8	6	3	<b>Gossip Folks</b>	MISSY "MISDEMEANOR" ELLIOTT (THE GOLD MIND/ELEKTRA/EEG)	33	43	14	<b>From The Chuuch To Oa Palace</b>	SNOPP DOGG (DOGGYSTYLE/PRIORITY/CAPITOL)	58	57	9	<b>Breathe</b>	BLU CANTRELL (REDZONE/ARISTA)
9	10	10	<b>Gangsta Lovin'</b>	EVE FEAT. ALICIA KEYS (RUFF RYDERS/INTERSCOPE)	34	46	11	<b>Come Close To Me</b>	COMMON FEAT. MARY J. BUGE (MCA)	59	—	1	<b>Live On Stage</b>	DILATED PEOPLES (ABB)
10	25	9	<b>Bump, Bump, Bump</b>	B2K & P. DIDDY (T.U.G./EPIC)	35	53	6	<b>Can I</b>	PRINCE EP (AS/SLIGHTYEAR)	60	47	5	<b>Never Scared</b>	BONECRUSHER (BREAK 'EM OFF)
11	11	13	<b>Do That...</b>	BABY FEAT. P. DIDDY (CASH MONEY/UNIVERSAL/UMRG)	36	37	11	<b>Play Wit It</b>	THE DIRTY SOUTH DIVAS (DIRTY OOWA/WARLOCK)	61	—	26	<b>Gots Ta Be</b>	B2K (T.U.G./EPIC)
12	15	11	<b>Dilemma/Air Force Ones</b>	NELLY (FO' REEL/UNIVERSAL/UMRG)	37	—	1	<b>No Ooubt (Work It)</b>	DRU HILL (DEF SOUL/UMRG)	62	44	14	<b>Girl Talk</b>	TLC (ARISTA)
13	—	25	<b>Gimme The Light</b>	SEAN PAUL (BLACK SHADOW/2 HARD/VP/ATLANTIC)	38	42	10	<b>Skills</b>	GANG STARR (VIRGIN)	63	74	25	<b>When The Last Time</b>	CLIPSE (STAR TRAK/ARISTA)
14	18	3	<b>Just Like You</b>	G-WIZ (COMPOUND/DRPHEUS)	39	14	9	<b>Faithful To</b>	PDMW BROS. (PIV/VWR MOVES/DRPHEUS)	64	54	29	<b>Blue Jeans</b>	YASMEEN (MAGIC JOHNSON/MCA)
15	16	5	<b>Mesmerize</b>	JAY-Z FEAT. ASHANTI (MURDER INC./DEF JAM/UMRG)	40	23	16	<b>React</b>	ERICK SERMON FEAT. REDMAN (J/RRG)	65	—	32	<b>Still Fly (Vinyl)</b>	BIG TYMERS (CASH MONEY/UNIVERSAL/UMRG)
16	17	6	<b>Star</b>	702 FEAT. CLIPSE (MOTOWN/UMRG)	41	61	23	<b>Love Of My Life (An Ode To Hip Hop)</b>	ERYKAH BADU FEAT. COMMON (FOX/MCA)	66	—	1	<b>Like This Anna</b>	J-LIVE (COUP D'ETAT)
17	32	16	<b>Throw Up</b>	RACKET CITY (447/LANDSPEED)	42	—	1	<b>Built This City</b>	THE DIPLOMATS (ROC-A-FELLA/DEF JAM/UMRG)	67	73	12	<b>Baby</b>	ASHANTI (MURDER INC./AJ/UMRG)
18	41	14	<b>Shady</b>	BIG T.C. (SOUTHPAWKES)	43	—	6	<b>Sick Of Being Lonely</b>	FIELD MOB (MCA)	68	62	25	<b>Full Moon</b>	BRANDY (ATLANTIC)
19	30	9	<b>Ma, I Don't Love Her</b>	CLIPSE FEAT. FAITH EVANS (STAR TRAK/ARISTA)	44	34	14	<b>It Just Happened</b>	NIKE BATEY (AVS)	69	36	43	<b>Grindin'</b>	CLIPSE (STAR TRAK/ARISTA)
20	40	2	<b>X Gon' Give It To Ya</b>	DMX (BLOODLINE/DEF JAM/UMRG)	45	26	11	<b>Ahh!! Dee!! Ahh!!</b>	SANDMAN (JLO ENO)	70	69	13	<b>Nothin's Free/I Don't Give A @#&amp;%</b>	ODDIE FEAT. LL COOL J & THE EAST SIDE BOYZ (BME/TVT)
21	27	9	<b>Jenny From The Block</b>	JENNIFER LOPEZ (EPIC)	46	66	4	<b>Mr. Baller</b>	ROYCE DA 5'9" (GAME/LANDSPEED IN THE PAINT/KOCH)	71	—	35	<b>Don't Mess With The Radio</b>	NIVEA (JIVE)
22	19	30	<b>Don't Mess With My Man</b>	NIVEA FEAT. BRIAN & BRANDON CASEY (JIVE)	47	49	2	<b>Love Iz</b>	ERICK SERMON FEAT. AL GREEN (J/RRG)	72	—	31	<b>Hot In Herre (Vinyl)</b>	NELLY (FO' REEL/UNIVERSAL/UMRG)
23	12	13	<b>Work It</b>	MISSY "MISDEMEANOR" ELLIOTT (THE GOLD MIND/ELEKTRA/EEG)	48	—	1	<b>Hypocrite</b>	AKROBATIK (COUP D'ETAT)	73	—	15	<b>Line 'Em Up</b>	FREEMAN FEAT. YOUNG CHRIS (ROC-A-FELLA/DEF JAM/UMRG)
24	28	18	<b>Heatseeker</b>	YOUNG M.C. (IT1MULUS)	49	—	17	<b>Hey Ma</b>	CAM'RON (ROC-A-FELLA/DEF JAM/UMRG)	74	—	2	<b>The Left Hand Path</b>	CAGE (EASTERN CONFERENCE)
25	20	5	<b>Focus</b>	JOE BUDDEN (ISPT/DEF JAM/UMRG)	50	59	106	<b>Big Poppa/Warning</b>	THE NOTORIOUS B.I.G. (BAD BOY/ARISTA)	75	5	8	<b>Auld Lang Syne (Freedom Mix)</b>	KENNY G (ARISTA)

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**R&B/HIP-HOP**



**Words & Deeds** <sup>™</sup>

**GRAMMY GRIPES & GUSHES:** By now, most industry insiders have weighed in with their thoughts on this year's Grammy Award nominations. So, rather than add my two cents to the mix, this writer decided to focus on the brighter side of things.



That said, the National Academy of Recording Arts and Sciences did acknowledge some well-deserving acts. For example, nominations for artists like Fat Joe, AZ, and Charli Baltimore, who all received their first nominations this year, prove that the Grammys are catching up with the times.

Atlantic recording artist Fat Joe—who is up for a Grammy with multiple nominee Ashanti in the best rap/sung collaboration category for their hit song "What's Luv?"—was humbled by the recognition. "It's amazing," the Bronx, N.Y., native says. "To be acknowledged for your contributions to the game is a reflection on how the industry views you. "It'll be a problem [if I win]," he adds with a laugh. "I've got to be a rock star. They've never seen vocal and opinionated. They'll have to play the Frank Sinatra music, because I'm not leaving that stage."

Stage-jacking aside, next up for Joe is a club tour with his Terror Squad crew. "We're hitting a lot of markets where they don't normally get to see Fat Joe. That's why we're calling it the Humble tour." Meanwhile, his current single, "All I Need"—which features Tony Sunshine and Armageddon—is No. 55 on Hot R&B/Hip-Hop Singles & Tracks this issue. A video for "All I Need" was shot by Gina Price Blythewood and will be shipped to video outlets shortly.

AZ's nomination in the best rap performance by a duo or a group category for "The Essence," which

features Nas, could not have come at a better time.

"I didn't believe it, because I'm underground like a motherfucker," says the rapper, who recently severed his ties with Motown. "Hopefully, this will bring more exposure to me and my music. "It's like I hit the lotto," he adds. "A lot of indies and one major have come to the table so far, but I want to see what else is out there. I want to find a home where they're willing to put in 100%, like I am. I'm looking for longevity in a long-term situation."

The fact that AZ was nominated with his longtime friend and fellow MC Nas was a bonus, though Nas was overlooked in other categories. "Overall, he is the k-i-n-g of N.Y. to me, so it's good that we were acknowledged together," AZ says of Nas. "After all of our work together since 1999, it's about time."

In the best female rap solo performance category, Murder Inc./Def Jam artist Baltimore earned her first nod with the title track to her forthcoming album, *The Diary*.

"I received a two-way from someone saying congratulations, and I thought they put the wrong name in their two-way," Baltimore says. "I was really surprised, because the album isn't even out yet. At the same time I'm really thrilled, because the song is one of my favorites."

Next up for the Philadelphia native is a collaboration with fellow nominee and Philadelphian Eve. The duo has collaborated for "Philly's Finest," the second single from *The Diary*.

Good luck to all the nominees!

**HIP-HOP IN HOTLANTA:** Hip-hopers from all over will converge on Atlanta April 11-13, when the city plays host to the second national Hip-Hop Summit and the inaugural Urban Hip-Hop Music Festival. The summit, which brings together artists, music-industry executives, and youth and community leaders to discuss ways to use hip-hop to forge positive change, will hold sessions on the campus of Morehouse College. The festival, dubbed the Woodstock of Hip-Hop, will take place April 12-13 at Turner Field. Stay tuned to this column for regular updates on participants and activities.

*Additional reporting by Rhonda Baraka in Atlanta.*

FEBRUARY 1  
2003

# Billboard TOP R&B/HIP-HOP ALBUMS™

THIS WEEK	LAST WEEK	2 WKS. AGO	Sales data compiled from a national subset panel of core R&B/Hip-Hop stores by Nielsen SoundScan			PEAK POSITION	THIS WEEK	LAST WEEK	2 WKS. AGO	Sales data compiled from a national subset panel of core R&B/Hip-Hop stores by Nielsen SoundScan			PEAK POSITION
			ARTIST	IMPRINT & NUMBER/DISTRIBUTING LABEL	Title					ARTIST	IMPRINT & NUMBER/DISTRIBUTING LABEL	Title	
1	1	1	<b>NUMBER 1</b>			1	50	53	47	<b>NIVEA</b>			43
2	4	6	<b>AALIYAH</b> ▲	BLACKGROUND/UNIVERSAL 060082/UMRG (12.98/18.98)	5 Weeks At Number 1 <b>I Care 4 U</b>	1	51	61	62	<b>TRINA</b>			5
3	3	4	<b>JAY-Z</b> ▲	MURDER INC./DEF JAM 063487/IDJMG (12.98/18.98)	<b>The Last Temptation</b>	2	52	50	54	<b>FIELD MOB</b>			4
4	2	2	<b>MISSY ELLIOTT</b> ▲	THE GOLD MIND/ELEKTRA 62813*/EEG (12.98/18.98)	<b>Under Construction</b>	2	53	40	43	<b>TALIB KWELI</b>			6
5	6	7	<b>NAS</b> ▲	ILL WILL/COLUMBIA 86930*/CRG (12.98 EQ/18.98)	<b>God's Son</b>	1	54	41	46	<b>DEBORAH COX</b>			7
6	5	3	<b>TYRESE</b>	J 20041/RRG (12.98/18.98)	<b>I Wanna Go There</b>	5	55	60	55	<b>EVE</b> ●			1
7	9	13	<b>GREATEST GAINER</b>			7	56	44	45	<b>ERICK SERMON</b>			13
8	7	5	<b>2PAC</b>	AMARU/DEATH ROW 497070*/INTERSCOPE (18.98/24.98)	<b>Better Dayz</b>	1	57	58	60	<b>GERALD LEVERT</b>			2
9	8	8	<b>JENNIFER LOPEZ</b> ▲ <sup>2</sup>	EPIC 86231 (18.98 EQ CD)	<b>This Is Me...Then</b>	7	58	57	52	<b>TANK</b>			4
10	10	10	<b>SOUNDTRACK</b> ▲ <sup>3</sup>	SHADY 493508*/INTERSCOPE (12.98/19.98)	<b>8 Mile</b>	1	59	55	57	<b>ROYCE DA 5'9"</b>			29
11	13	11	<b>WHITNEY HOUSTON</b> ▲	ARISTA 14747 (18.98)	<b>Just Whitney...</b>	3	60	56	59	<b>SOUNDTRACK</b>			2
12	18	21	<b>JAY-Z</b> ▲ <sup>3</sup>	ROC-A-FELLA/DEF JAM 063380*/IDJMG (15.98/19.98)	<b>The Blueprint 2: The Gift And The Curse</b>	1	61	63	63	<b>MUSIQ</b> ▲			1
13	12	18	<b>NELLY</b> ▲ <sup>5</sup>	FO REEL/UNIVERSAL 017747*/UMRG (12.98/18.98)	<b>Nellyville</b>	1	62	59	53	<b>VARIOUS ARTISTS</b>			30
14	17	9	<b>LIL' ROMEO</b>	NEW NO LIMIT/UNIVERSAL 060055/UMRG (12.98/18.98)	<b>Game Time</b>	10	63	51	58	<b>WC</b>			7
15	11	12	<b>JAHEIM</b> ●	DIVINE MILL 48214/WARNER BROS (18.98 CD)	<b>Still Ghetto</b>	3	64	71	74	<b>KIRK FRANKLIN</b> ●			1
16	21	15	<b>B2K</b> ●	T.U.G. 86995*/EPIC (12.98 EQ/18.98)	<b>Pandemonium!</b>	3	65	66	—	<b>40 GLOCC</b>			65
17	22	22	<b>JUSTIN TIMBERLAKE</b> ▲ <sup>2</sup>	JIVE 41823*/ZOMBA (12.98/18.98)	<b>Justified</b>	2	66	77	75	<b>SCARFACE</b>			10
18	16	14	<b>EMINEM</b> ▲ <sup>7</sup>	WEB/AFTERMATH 433290*/INTERSCOPE (12.98/19.98)	<b>The Eminem Show</b>	1	67	62	56	<b>KELLY ROWLAND</b> ●			3
19	20	17	<b>LIL JON &amp; THE EAST SIDE BOYZ</b>	BME 2370*/TVT (13.98/17.98)	<b>Kings Of Crunk</b>	2	68	80	65	<b>DA HEADBUSSAZ</b>			15
20	19	19	<b>BABY</b> ●	CASH MONEY/UNIVERSAL 060076*/UMRG (12.98/18.98)	<b>Birdman</b>	4	69	69	79	<b>FAT JOE</b>			11
21	15	20	<b>DRU HILL</b>	DEF SOUL 063377*/IDJMG (12.98/18.98)	<b>Dru World Order</b>	2	70	70	71	<b>SOUNDTRACK</b> ●			16
22	14	16	<b>MARIAH CAREY</b> ▲	MONARC/ISLAND 063467*/IDJMG (12.98/18.98)	<b>Charmbracelet</b>	2	71	75	66	<b>NAPPY ROOTS</b> ▲			3
23	23	24	<b>BUSTA RHYMES</b> ●	J 20043*/RRG (12.98/18.98)	<b>It Ain't Safe No More...</b>	12	72	91	—	<b>SOULJA SLIM</b>			72
24	26	26	<b>SNOOP DOGG</b> ●	DOGGYSTYLE/PRIORITY 39157*/CAPITOL (12.98/18.98)	<b>Paid Tha Cost To Be Da Bo\$\$</b>	3	73	64	70	<b>DAVE HOLLISTER</b>			3
25	24	27	<b>THE ROOTS</b>	MCA 112996* (18.98 CD)	<b>Phrenology</b>	11	74	68	61	<b>SOUNDTRACK</b>			61
26	33	82	<b>VARIOUS ARTISTS</b>	DREAMWORKS 450326*/INTERSCOPE (12.98/18.98)	<b>Swizz Beatz Presents G.H.E.T.T.O. Stories</b>	10	75	67	78	<b>SHAGGY</b> ●			14
27	25	23	<b>SOUNDTRACK</b>	ROC-A-FELLA/DEF JAM 063201*/IDJMG (12.98/18.98)	<b>Paid In Full</b>	10	76	84	98	<b>HEZEKIAH WALKER &amp; THE LOVE FELLOWSHIP CRUSADE CHOIR</b>			37
28	30	34	<b>SOUNDTRACK</b>	HOLLYWOOD 162369 (18.98 CD)	<b>Deliver Us From Eva</b>	26	77	85	84	<b>JAHEIM</b> ▲			2
29	29	30	<b>504 BOYZ</b>	NEW NO LIMIT/UNIVERSAL 066372/UMRG (12.98/18.98)	<b>Ballers</b>	13	78	83	90	<b>ANITA BAKER</b>			29
30	28	25	<b>SYLEENA JOHNSON</b>	JIVE 39035/ZOMBA (11.98/17.98) [M]	<b>Chapter 2: The Voice</b>	23	79	82	76	<b>VARIOUS ARTISTS</b>			21
31	31	36	<b>NEXT</b>	J 20016/RRG (12.98/18.98)	<b>The Next Episode</b>	29	80	98	—	<b>DONELL JONES</b>			2
32	31	36	<b>COMMON</b>	MCA 113114* (18.98 CD)	<b>Electric Circus</b>	9	81	65	67	<b>VARIOUS ARTISTS</b>			5
33	31	36	<b>HOT SHOT DEBUT</b>			31	82	95	85	<b>VARIOUS ARTISTS</b>			1
34	31	36	<b>BENZINO</b>	SURRENDER/ELEKTRA 62827/EEG (18.98 CD)	<b>Redemption</b>	31	83	74	68	<b>LUDACRIS</b> ▲ <sup>3</sup>			1
35	31	36	<b>VIVIAN GREEN</b>	COLUMBIA 86357/CRG (17.98 EQ/11.98)	<b>Love Story</b>	16	84	76	69	<b>XZIBIT</b> ●			1
36	31	36	<b>TONI BRAXTON</b> ●	ARISTA 14749 (12.98/18.98)	<b>More Than A Woman</b>	5	85	88	83	<b>BONE THUGS-N-HARMONY</b>			3
37	31	36	<b>50 CENT</b>	FULL CLIP 2003* (16.98 CD) [M]	<b>Guess Who's Back?</b>	34	86	90	81	<b>STEVIE WONDER</b>			28
38	31	36	<b>SMILEZ &amp; SOUTHSTAR</b>	ARTISTDIRECT 01030 (11.98/17.98) [M]	<b>Crash The Party</b>	24	87	78	64	<b>TOO SHORT</b>			8
39	31	36	<b>VARIOUS ARTISTS</b>	DEF JAM 063546/IDJMG (12.98/18.98)	<b>The Source Presents: Hip Hop Hits Vol. 6</b>	31	88	81	73	<b>CRAIG DAVID</b> ●			17
40	31	36	<b>LL COOL J</b>	DEF JAM 063219*/IDJMG (12.98/18.98)	<b>10</b>	1	89	81	73	<b>BRIAN MCKNIGHT</b>			21
41	31	36	<b>HEATHER HEADLEY</b>	RCA 69376/RRG (9.98/13.98)	<b>This Is Who I Am</b>	14	90	93	94	<b>SIR CHARLES JONES</b>			28
42	31	36	<b>SEAN PAUL</b>	2 HARD/VP/ATLANTIC 83620*/AG (9.98/13.98)	<b>Dutty Rock</b>	8	91	89	—	<b>PASTOR TROY</b>			2
43	31	36	<b>TLC</b> ▲	ARISTA 14780 (12.98/18.98)	<b>3D</b>	4	92	92	99	<b>DOTTIE PEOPLES</b>			68
44	31	36	<b>ASHANTI</b> ▲ <sup>3</sup>	MURDER INC./ACJ 588830*/IDJMG (12.98/18.98)	<b>Ashanti</b>	1	93	86	91	<b>YOLANDA ADAMS</b> ●			7
45	31	36	<b>INDIA.ARIE</b> ●	MOTOWN 064755/UMRG (12.98/18.98)	<b>Voyage To India</b>	1	94	72	80	<b>MARY MARY</b>			10
46	31	36	<b>AMERIE</b>	RISE/COLUMBIA 85958/CRG (12.98 EQ CD)	<b>All I Have</b>	2	95	73	77	<b>SOUNDTRACK</b>			23
47	31	36	<b>TRICK DADDY</b> ●	SLIP-N-SLIDE/ATLANTIC 83556*/AG (12.98/18.98)	<b>Thug Holiday</b>	2	96	87	—	<b>JOHNNY BLANCO</b>			80
48	31	36	<b>CLIPSE</b> ●	STAR TRAK 14735*/ARISTA (12.98/18.98)	<b>Lord Willin'</b>	1	97	73	77	<b>NAAM BRIGADE</b>			37
49	31	36	<b>LIL' FLIP</b> ▲	SUCKAFREE/LOUD/COLUMBIA 86521*/CRG (7.98 EQ/12.98)	<b>Undaground Legend</b>	4	98	79	72	<b>VARIOUS ARTISTS</b>			1
50	31	36	<b>K-CI &amp; JOJO</b>	MCA 113069* (18.98 CD)	<b>Emotional</b>	18	99	79	72	<b>SCARFACE</b>			1
51	31	36	<b>GZA/GENIUS</b>	MCA 113083* (15.98 CD)	<b>Legend Of The Liquid Sword</b>	21	100	79	72	<b>ISYSS</b>			12
52	31	36	<b>FLOETRY</b>	DREAMWORKS 450313/INTERSCOPE (17.98 CD)	<b>Floetic</b>	4	100	79	72	<b>LUTHER VANDROSS</b> ▲			2

FEBRUARY 1  
2003

# Billboard TOP R&B/HIP-HOP CATALOG ALBUMS™

THIS WEEK	LAST WEEK	Sales data compiled from a national subset panel of core R&B/Hip-Hop stores by Nielsen SoundScan			TOTAL CHART WKS	THIS WEEK	LAST WEEK	Sales data compiled from a national subset panel of core R&B/Hip-Hop stores by Nielsen SoundScan			TOTAL CHART WKS
		ARTIST	IMPRINT & NUMBER/DISTRIBUTING LABEL	Title				ARTIST	IMPRINT & NUMBER/DISTRIBUTING LABEL	Title	
1	2	<b>NUMBER 1</b>			240	13	14	<b>R. KELLY</b> ▲ <sup>4</sup>			85
2	1	<b>EMINEM</b> ▲ <sup>3</sup>	WEB/AFTERMATH 49028*/INTERSCOPE (12.98/18.98)	<b>The Marshall Mathers LP</b>	100	4	15	<b>THE NOTORIOUS B.I.G.</b> ▲ <sup>1</sup>			376
3	3	<b>2PAC</b> ▲ <sup>3</sup>	DEATH ROW 63008*/KOCH (19.98/25.98)	<b>All Eyez On Me</b>	354	12	16	<b>THE NOTORIOUS B.I.G.</b> ◆ <sup>10</sup>			264
4	4	<b>LIL' FLIP</b>	SUCKAFREE/LOUD/COLUMBIA 87059*/CRG (11.98 EQ/16.98) [M]	<b>The Leprechaun</b>	16	19	17	<b>NELLY</b> ▲ <sup>3</sup>			131
5	5	<b>2PAC</b> ▲ <sup>3</sup>	AMARU/DEATH ROW 490301*/INTERSCOPE (19.98/24.98)	<b>Greatest Hits</b>	213	18	23	<b>KEITH SWEAT</b> ▲ <sup>3</sup>			327
6	10	<b>BOB MARLEY AND THE WAILERS</b> ◆ <sup>10</sup>	TUFF GONG/ISLAND 548904/IDJMG (12.98/18.98)	<b>Legend</b>	324	19	19	<b>THE TEMPTATIONS</b>			21
7	8	<b>EMINEM</b> ▲ <sup>4</sup>	WEB/AFTERMATH 49028*/INTERSCOPE (12.98/18.98)	<b>The Slim Shady LP</b>	147	20	20	<b>— TWISTA</b> ●			123
8	9	<b>2PAC</b> ▲ <sup>3</sup>	AMARU/JIVE 41638/ZOMBA (11.98/17.98)	<b>Me Against The World</b>	332	21	21	<b>JAY-Z</b> ▲			261
9	11	<b>BONE THUGS-N-HARMONY</b> ▲ <sup>1</sup>	RUTHLESS 69443*/EPIC (10.98 EQ/15.98)	<b>E. 1999 Eternal</b>	254	22	22	<b>DR. DRE</b> ▲ <sup>3</sup>			296
10	13	<b>DR. DRE</b> ▲ <sup>6</sup>	AFTERMATH 490486*/INTERSCOPE (12.98/18.98)	<b>Dr. Dre — 2001</b>	148	23	23	<b>MARY J. BLIGE</b> ▲ <sup>3</sup>			149
11	6	<b>DONNIE MCCLURKIN</b> ▲	VERITY 40150/ZOMBA (11.98/17.98) [M]	<b>Live In London And More...</b>	119	24	22	<b>NAS</b> ▲			92
12	7	<b>AL GREEN</b> ▲	H/HE RIGHT STUFF 30829/CAPITOL (10.98/17.98)	<b>Greatest Hits</b>	409	25	22	<b>NAS</b> ▲			66
								<b>SADE</b> ▲ <sup>3</sup>			66

Albums with the greatest sales gains this week. Catalog albums are 2-year old titles that have fallen below No. 100 on The Billboard 200 or reissues of older albums. Total Chart Weeks column reflects combined weeks title has appeared on the Top R&B/Hip-Hop Albums and Top R&B/Hip-Hop Catalog Albums. ● Recording Industry Assn. of America (RIAA) certification for net shipment of 500,000 album units (Gold). ▲ RIAA certification for net shipment of 1 million units (Platinum). ◆ RIAA certification for net shipment of 10 million units (Diamond). Numerical following Platinum or Diamond symbol indicates album's multi-platinum level. For boxed sets, and double albums with a running time of 100 minutes or more, the RIAA multiplies shipments by the number of discs and/or tapes. RIAA Latin awards: ◆ Certification for net shipment of 100,000 units (Oro). ▲ Certification of 200,000 units (Platino). △ Certification of 400,000 units (Multi-Platino). \* Asterisk indicates LP is available. Most tape price and CD prices for BMG and WEA labels, are suggested lists. Tape prices marked EQ, and all other CD prices, are equivalent prices, which are projected from wholesale prices. Greatest Gainer shows chart's largest unit increase. Pacesetter indicates biggest percentage growth. Heatseeker Impact shows albums removed from Heatseekers this week. [M] indicates past or present Heatseeker title. © 2003, VNU Business Media, Inc., and Nielsen SoundScan, Inc. All rights reserved.

BY HOWELL LLEWELLYN

HAVANA, Cuba—The Cuban government is going to set up a Cuban rap agency to help promote the vibrant but economically crippled hip-hop music scene that is creating the first new musical buzz from the Caribbean island in the 21st century.

The culture ministry's Cuban Music Institute is creating the agency through the Center for Popular Music and youth body Asociación Hermanos Saiz, which organizes the annual Cuban rap festival held each August in Havana and the nearby town of Alamar. This year's festival will be the ninth annual event; the eighth festival attracted 50 hip-hop groups plus 10 from abroad, including Grammy Award winners the Roots, Goldie the Poet, Vanesa, and Paul S. Flores from the U.S.

Cuban hip-hop has been around for many years. But it suffers from a distressing lack of equipment and technical assistance and little interest from record labels, who are often still seeking veteran talent on the back of the 1990s *Buena Vista Social Club* boom. In Cuba's dual economy, it operates in the national currency peso sector—which in cash terms is worthless—as opposed to the “real” U.S. dollar segment.

“European labels who have come here to sniff around are also looking for the next Orishas,” says leading Cuban hip-hop producer/activist Ariel Fernández, referring to the Paris-based Cuban trio whose melodic hip-hop albums *A Lo Cubano* (In the Cuban Way) and *Emigrante* (Emigrant) have created much interest. “But the reality here and the nature of daily life means that our music is more vibrant and raw [than that of Orishas].”

It was agreed to establish the agency after the 2002 rap festival. The Communist government has in fact financed several U.S. trips for rappers since the late 1990s, and the agency is a way of formalizing that aid.

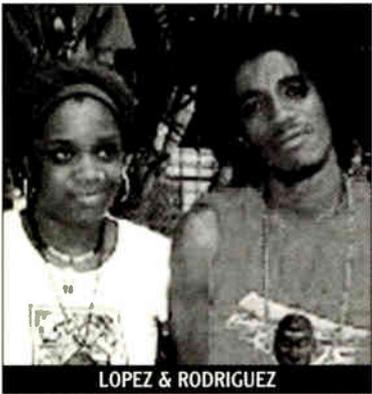
Fernández will be one of the agency's leaders when it is set in place this spring at the Center for Popular Music in Havana's Vedado area. Financing will go toward new recordings and a hip-hop magazine called *Movimiento* (Movement), which Fernández will edit. The agency is likely to be launched formally at Havana's annual Cubadisco music trade fair in May.

## LITTLE MUSIC ON RECORD

Few recordings exist of Cuban hip-hop from the island, despite an abundance of talent. National label Egrem has produced a couple of compilations—*Havana Hip Hop Festival 2002 Debut*, produced by Pablo Herrera, and in 2002, *Con Los Puños Arriba* (With Fists Clenched High), with Fernández as executive producer. Both feature 15 songs from local artists.

Herrera and Fernández were also producer and executive producer of a 2001 compilation on New York's Papaya Records, *Cuban Hip-Hop All Stars, Vol. 1*, available via papa-

# Cuban Agency To Build On Hip-Hop Buzz



LOPEZ & RODRIGUEZ

yparecords.com. Papaya compares the Cuban scene to the South Bronx, N.Y., in the '70s and '80s. Another Fernández compilation, *Latin Flow*, is scheduled for a spring release in Spain through Malaga indie label Avoid Records.

But only one of the island's estimated 500 hip-hop outfits, of which some 200 are in Havana, has recorded a stand-alone record. Obsesión released *Un Montón de Cosas* (A Pile of Things) on Egrem in 2000, produced by prominent jazz musician Roberto Fonseca. But the story of Obsesión's relations with Egrem is typical of label/artist distrust in Cuba, as the group's Alexei Rodríguez (aka Tio Este) and Magia López explain.

“Have we got a manager?” López asks, laughing at the question. “No, but we do need a lawyer.” She explains that Egrem does not inform the band of sales figures or which countries the record is being sold in and says they did no promotion or marketing. Neither Rodríguez nor López belongs to a rights group, even though Spanish authors' society SGAE has offices in Havana. Rodríguez states, “Our next record will not be on Egrem.”

Like many rap acts, Obsesión looks toward the successful Orishas as a reference point. “But we cannot match that technical quality, which is what foreign labels are looking for,” Rodríguez says. “The question is not a lack of equipment: We don't have any equipment at all, although some artists are using software to lay down rhythms.”

Most Cuban rappers perform to background recordings brought in mostly from the U.S. This is no great

hindrance on an island populated by masters of improvisation, and there is also much percussion available, which helps give Cuban hip-hop an Afro-Cuban feel or simply a more rhythmic mix with local rumba and guaguancó.

One exception is Free Hole Negro, a more cerebral hip-hop band whose music has elements of jazz and rock and that actually has instruments, including an invention consisting of tin cans, pieces of metal and telephone bells, and a glass surface that is “played” with a piece of dampened cork.

“Our thing is pretty cool; our lyrics are not as aggressive as some bands,” explains leader Lester Martínez. “Our music is not meant to get people's heads messed up but to get them out of the mess.”

## LYRICAL DIFFERENCES

Lyrical, most rap songs “are about what we live on the street, and so although they are socially critical, they are not as aggressive as most U.S. rap,” López says. There is no Cuban equivalent to gangsta rap. Cuban hip-hop is neither revolutionary nor counter-revolutionary, and the occasional foreign journalist who comes hoping for an article on anti-Fidel Castro youth activism gets short shrift.

“There is no censorship,” Rodríguez says. “We say what we want, even though we often write lyrics that we know will never be heard on the radio—much the same as in most other countries.”

“Cuban, what's your name? Revolution!” Malena sings at a gathering of female rappers at Café Cantante in Havana. “Struggling is how to find solutions/Thinking is how to be strong/The pencil is my weapon/Thinking is how to put rhythm to my songs,” sings La Fresca, a powerful teenage girl from Guantánamo.

What is certain is that hip-hop is a musical form much given to natural Cuban vocal and musical expression—more than, say, rock, which has never gained mass acceptance on the island. For example, timba/salsa band David Calzada y Su Charanga Habanera has always embraced the hip-hop aesthetic, renowned Latin jazz band Irakere recorded “El Rap de la Bicicleta” (Bicycle Rap) in the '90s, and veteran outfit Orquesta Aragón recorded a song with respected hip-hop act 100% Original.

Rodríguez says, “Hip-hop is the most important social phenomenon for youth at the moment.”

But the real problem facing Cuban hip-hop, apart from foreign label disinterest so far, is that it isn't part of what little music industry exists in Cuba.

Herrera explained in a recent interview, “Cuban rap is not in the dollar area. It lives badly in pesos, but the musicians have more freedom to create than in any other place. Health, education, and all basic needs are covered here, so [because] it is the same to earn nothing as [it is] to earn 300 pesos [\$12]—which is a worker's average wage—rappers dedicate all their time to their music.”



**EXPERT PANEL:** OK, enough about me. What about you? As the Grammy Awards near, I figured I'd save my own predictions for later and ask a few unbiased experts who they think should and will win. They are *San Antonio Express News* music reporter and *Billboard* contributor **Ramiro Burr**, Hispanic Broadcasting Corp. VP of programming and special projects **David Gleason**, WCAA (Latino Mix 105.9 FM) New York PD **Bryan Meléndez**, and Hal Leonard Corp. Latin consultant (and, of course, former *Billboard* Latin bureau chief) **John Lannert**.

A caveat before you continue reading: These are educated guesses and not always meant to convey personal favorites. With that in mind, here are our esteemed guests' Grammy Award predictions for the Latin field. For a complete list of nominees, visit [grammy.com](http://grammy.com).

## BEST LATIN POP ALBUM

**Gleason:** I would say **Sin Bandera**, because of the TV exposure. It's a nice, fresh sound. And it did really well on radio.

**Meléndez:** Hands down, **Bacilos**. In terms of significant airplay, they got the most, and they're fresh, young, and hip.

**Lannert:** Personally, I think **Bacilos** and **Diego Torres** should win. But **Sin Bandera**—whose record I do like—will win it, because they have a bigger U.S. presence and they're big in Mexico. Torres has no hits here.

**Burr:** I think **Bacilos** should win, because I happen to like this album a lot. But I suspect **Jorge Moreno** will get it, and I attribute that to mainstream connections. **Maverick** has a lot of pull. It's like **Super Seven**, when they won. They came out of nowhere and got the votes.

## BEST LATIN ROCK/ALTERNATIVE ALBUM

**Lannert:** I think **Maná** will win. They have an overwhelming presence among non-Latino voters, and they're popular among Latino voters, too. **Juanes** does have a shot. He's getting mainstream media coverage. But the other groups are favorites among fans, although this is another category where I don't think there are weak entries.

**Gleason:** **Juanes**. To me it's a no-brainer, but nobody has done as much this year to open up the genre as **Juanes**.

**Burr:** I think **Kinky** should win it. But I suspect **Maná** has bigger name recognition and a bigger wave behind them.

## BEST SALSA ALBUM

**Meléndez:** **Marc Anthony** will probably win, but **Maraca** gets my vote. I love him—I was probably the only one in the country playing his song (“Castígalá”). It's raw salsa talent—not produced in a studio or Pro Tooled. Just raw talent, and it comes through.

**Lannert:** It's going to be a battle between **Celia Cruz** and **Anthony**. But personally, I like the **Spanish Harlem Orchestra**. It's for the salsa purists, though.

**Gleason:** It depends if you want to go traditional or modern. To me, it's between **Marc** and **Celia**. Emotionally, I'd go for **Celia**. If I were going for reality, I'd go with **Marc**.

## BEST MERENGUE ALBUM

**Gleason:** That's a tough one. It's been a bad year for merengue. The stuff **Millie** has brought out has been rather good, but I think I'd have to say **Manny Manuel**.

**Meléndez:** It's between **Limi-T 21** and **Manuel**. That's just personal taste. But merengue has been so plain lately, and **Manny** gives it a little bit of flair.

## BEST MEXICAN/MEXICAN-AMERICAN ALBUM

**Burr:** I think the best album was **Intocable's Sueños**, but I have a feeling that **Jennifer Peña**, who I also like a lot, will do it this year. Her new label gave her a humongous push, and she's a priority for them.

**Lannert:** All five albums are strong. I think **Jennifer** will win. She's been around a while, and she'll pick up the voters from Texas.

**Gleason:** I'd have to go with **Banda el Recodo**. I think the name has so much tradition, and they deserve it.

## BEST TEJANO ALBUM

**Burr:** I like that **Siggnó** album a lot, and I wish that one would win. But I suspect **Emilio** will finally get his first Grammy. He's almost like the **Susan Lucci** of the Grammys. He's been nominated, like, nine times. And I think finally he will get it.

**Lannert:** I think that's going to be a real dogfight between **David Lee Garza**, **Little Joe**, and **Emilio**. And I think **David Lee** will get it in a squeaker.



Sales data compiled by Nielsen SoundScan

Main Billboard chart table with columns for Rank, Last Week, 2 Weeks Ago, Artist, Title, Peak Position, and various album details.

Sub-charts for Latin Pop Albums, Tropical/Salsa Albums, and Regional Mexican Albums.

Albums with the greatest sales gains this week. Recording Industry Assn. of America (RIAA) certification for net shipment of 500,000 album units (Gold)...

Airplay monitored by Nielsen Broadcast Data Systems

THIS WEEK	LAST WEEK	WKS. AGO	WEEKS ON CHART	TITLE PRODUCER (SONGWRITER)	Artist IMPRINT/PROMOTION LABEL	PEAK POSITION
1	4	19	9	<b>ASI ES LA VIDA</b> N. GATICA, K. O'BRIEN (M. BENITO, A. CAMPOS, J. DAVID)	<b>Olga Tanon</b> WARNER LATINA	1
2	1	1	14	<b>EL PROBLEMA</b> R. ARJONA (R. ARJONA)	<b>Ricardo Arjona</b> SONY DISCOS	1
3	3	18	9	<b>SEDUCEME</b> INDIA, I. INFANTE, X. C. PORTER (INDIA, R. CONTRERAS, J. GRECO, S. MARTE)	<b>India</b> SONY DISCOS	3
4	2	2	14	<b>SUENA</b> R. MUNOZ, R. MARTINEZ (I. PADILLA)	<b>Intocable</b> EMI LATIN	2
5	5	9	10	<b>QUE ME QUEDES TU</b> S. MEBARAK, R. L. FOCHDA (S. MEBARAK, R. L. FOCHDA)	<b>Shakira</b> EPIC / SONY DISCOS	5
6	7	4	10	<b>QUIZAS</b> E. IGLESIAS, L. MENDEZ (E. IGLESIAS, L. MENDEZ)	<b>Enrique Iglesias</b> UNIVERSAL LATINO	3
7	12	14	14	<b>SI NO ESTAS</b> R. PEREZ (R. PEREZ, R. LIVI)	<b>Area 305</b> RPE / UNIVISION	3
8	11	7	24	<b>PERDONAME MI AMOR</b> J. GUILLEN (R. GONZALEZ, MORA)	<b>Conjunto Primavera</b> FONOVISA	3
9	6	5	24	<b>NO ME ENSEÑASTE</b> ESTEFANO (ESTEFANO, J. REYES)	<b>Thalia</b> EMI LATIN	1
10	9	6	17	<b>ES POR TI</b> C. SANTAOLALLA, JUANES (JUANES)	<b>Juanes</b> SURCO / UNIVERSAL LATINO	4
11	8	3	30	<b>EL DOLOR DE TU PRESENCIA</b> R. PEREZ (R. PEREZ)	<b>Jennifer Pena</b> UNIVISION	1
12	15	17	11	<b>AY! PAPACITO (UY! DADDY)</b> A. B. QUINTANILLA III, C. CK. MARTINEZ, G. PADILLA (A. B. QUINTANILLA III, A. VILLARREAL)	<b>Limite</b> UNIVERSAL LATINO	12
13	10	16	28	<b>A DIOS LE PIDO</b> G. SANTAOLALLA, JUANES (JUANES)	<b>Juanes</b> SURCO / UNIVERSAL LATINO	2
14	22	10	17	<b>LA CHICA SEXY</b> M. QUINTERO LARA (M. QUINTERO LARA)	<b>Los Tucanes De Tijuana</b> UNIVERSAL LATINO	10
15	13	13	14	<b>ENTRA EN MI VIDA</b> A. BAQUEIRO (I. GARCIA, N. SCHAURIS)	<b>Sin Bandera</b> SONY DISCOS	3
16	21	26	8	<b>DE UNO Y DE TODOS LOS MODOS</b> PALOMO (T. VINIEGRA)	<b>Palomo</b> DISA	16
17	17	20	10	<b>MARCHATE</b> R. NERIO (ESTEFANO)	<b>Gisselle</b> ARIOLA / BMG LATIN	17
18	14	11	22	<b>TODO MI AMOR</b> SHEPPARD, K. GIOIA (T. VERGES, B. JAMES)	<b>Paulina Rubio</b> UNIVERSAL LATINO	5
19	25	32	6	<b>DIMELO</b> A. JAEEN (I. CHESTER)	<b>Alejandro Montaner</b> SONY DISCOS	19
20	18	22	12	<b>HASTA QUE VUELVAS</b> L. MIGUEL, B. SILVETTI (F. GARZA, B. JALIL, M. A. RAMOS, MUNOZ)	<b>Luis Miguel</b> WARNER LATINA	16
21	19	12	14	<b>LA REINA DEL SUR</b> LOS TIGRES DEL NORTE (T. BELLO)	<b>Los Tigres Del Norte</b> FONOVISA	9
22	39	39	4	<b>UN MONTON DE ESTRELLAS</b> J. M. LUGO (L. NARES)	<b>Gilberto Santa Rosa</b> SONY DISCOS	22
23	23	29	11	<b>CORAZON CHIQUITO</b> A. URIAS (I. URIAS)	<b>Adolfo Urias Y Su Lobo Norteno</b> PLATINO / FONOVISA	23
24	16	8	13	<b>CUANDO ME MIRAS ASI</b> R. ROMAN (A. POSSE, R. ROMAN)	<b>Cristian</b> ARIOLA / BMG LATIN	2
25	24	24	12	<b>ERES MI RELIGION</b> FHER, A. GONZALEZ (FHER)	<b>Mana</b> WARNER LATINA	17
26	NEW	1	1	<b>UNA VEZ MAS</b> J. GUILLEN (J. GABRIEL)	<b>Conjunto Primavera</b> FONOVISA	26
27	20	25	14	<b>EN NOMBRE DE LOS DOS</b> J. M. LUGO (I. ALFANNO)	<b>Victor Manuelle</b> SONY DISCOS	14
28	30	21	13	<b>SI NO FUERA POR TI</b> E. ESTEFAN, JR. J. SECADA, A. PENA (G. MARCO)	<b>Jon Secada</b> CRESCENT MOON / SONY DISCOS	3
29	33	—	7	<b>Y COMO QUIERES QUE TE QUIERA</b> R. RODRIGUEZ (F. GOMEZ)	<b>Fabian Gomez</b> SONY DISCOS	29
30	29	34	14	<b>DONDE ESTARA MI PRIMAVERA</b> M. A. SOLIS (M. A. SOLIS)	<b>Marco Antonio Solis</b> FONOVISA	25
31	26	15	22	<b>ASEREJE</b> M. RUIZ (M. RUIZ, M. BENITO)	<b>Las Ketchup</b> SONY DISCOS	1
32	31	35	7	<b>LA SUEGRA</b> BANDA MACHOS (E. MOGUEL, DIAZ)	<b>Banda Machos</b> WEA/EMX / WARNER LATINA	31
33	34	36	5	<b>MI PRIMER MILLON</b> S. GEORGE (J. VILLAMIZAR, S. GEORGE)	<b>Bacilos</b> WARNER LATINA	33
34	35	30	11	<b>COMER A BESOS</b> A. A. ALBA (A. A. ALBA)	<b>Los Temerarios</b> FONOVISA	26
35	41	28	12	<b>LAS VIAS DEL AMOR</b> A. LIZARRAGA, J. LIZARRAGA (A. LIZARRAGA, J. LIZARRAGA, N. HERNANDEZ)	<b>Banda El Recodo</b> FONOVISA	23
36	27	27	18	<b>SI TUVIERA QUE ELEGIR</b> B. SILVETTI (R. MONTANER, Y. MARRUFO)	<b>Ricardo Montaner</b> WARNER LATINA	8
37	36	—	11	<b>EL AMOR NO TIENE EDAD</b> J. A. LEDEZMA (R. AMPARO)	<b>El Coyote Y Su Banda Tierra Santa</b> EMI LATIN	36
38	NEW	1	1	<b>MALA GENTE</b> G. SANTAOLALLA, JUANES (JUANES)	<b>Juanes</b> SURCO / UNIVERSAL LATINO	38
39	37	37	6	<b>AFORTUNADO</b> J. SEBASTIAN (J. SEBASTIAN)	<b>Joan Sebastian</b> MUSART / BALBOA	24
40	45	—	3	<b>ELEGISTE PERDER</b> A. JAEN (A. LOPEZ, E. TORRES, C. ZALLES)	<b>Angel Lopez</b> SONY DISCOS	40
41	32	43	11	<b>NOCHES ETERNAS</b> E. PAEZ (D. LIZARRAGA, J. MONTAÑA, N. SERRANO FLORES, J. A. FIGUEROA, JIMENEZ (F. VALDEZ, LEAL)	<b>Nico Flores Y Su Banda Puro Mazatlan</b> RCA / BMG LATIN	32
42	40	33	20	<b>CAPRICHIO MALDITO</b> M. MORALES (P. GARZA)	<b>Los Rieleros Del Norte</b> FONOVISA	23
43	28	31	9	<b>DONDE VAYAS</b> A. VALENZUELA, D. VALENZUELA (F. ROSARIO)	<b>German Lizarraga</b> DISA	26
44	43	42	18	<b>TE VAS</b> R. PEREZ (R. PEREZ, R. LIVI)	<b>Luis Fonsi</b> UNIVERSAL LATINO	25
45	42	—	2	<b>TAN BUENA</b> J. AGUIRRE, J. P. MANZANERO, A. BARRIOS (W. GARCIA)	<b>Son De Cali</b> UNIVISION	42
46	NEW	1	1	<b>ESCLAVO DE TU PIEL</b> C. DE WALDEN, C. NASI (G. CARBALLERO, R. CASTILLON, A. MASTROFRANCESCO, V. MASTROFRANCESCO)	<b>Ricardo Castillo</b> FONOVISA	41
47	NEW	1	1	<b>NO ME RENDIRE</b> A. JAEN (J. M. VELASQUEZ)	<b>Jaci Velasquez Y Pablo Portillo</b> SONY DISCOS	47
48	46	—	14	<b>TU NO SOSPECHAS</b> A. JAEN (A. JAEN, W. PAZ, R. VERGARA)	<b>Jordi</b> SONY DISCOS	27
49	NEW	1	1	<b>SIRENA</b> A. BAQUEIRO (I. GARCIA, A. BAQUEIRO)	<b>Sin Bandera</b> SONY DISCOS	43
50	NEW	1	1	<b>ENAMORATE DE ALGUIEN</b> A. BUENROSTRO (M. BUENROSTRO, I. M. GARZA)	<b>El Poder Del Norte</b> DISA	50

Compiled from a national sample of airplay supplied by Nielsen Broadcast Data Systems' Radio Track service. A panel of 100 stations (39 Latin Pop, 17 Tropical/Salsa, 15 Regional Mexican) are electronically monitored 24 hrs. a day, 7 days a week. Songs ranked by Audience Impressions. Records showing an increase in audience over the previous week, regardless of chart movement. A record which has been on the chart for more than 20 weeks will generally not receive a bullet, even if it registers an increase in audience. Greatest Gainer indicates song with largest audience growth. If two records are tied in audience size, the record being played on more stations is placed first. Records below the top 20 are removed from the chart after 26 weeks. ♣ Videoclip availability. ©2003, VNU Business Media, Inc. All rights reserved.

## LATIN POP AIRPLAY

LAST WEEK	TITLE IMPRINT/PROMOTION LABEL	ARTIST	THIS WEEK	LAST WEEK	TITLE IMPRINT/PROMOTION LABEL	ARTIST
1	EL PROBLEMA SONY DISCOS	RICARDO ARJONA	25	25	ELEGISTE PERDER SONY DISCOS	ANGEL LOPEZ
8	ASI ES LA VIDA WARNER LATINA	OLGA TANON	22	18	SI TUVIERA QUE ELEGIR WARNER LATINA	RICARDO MONTANER
2	QUE ME QUEDES TU EPIC / SONY DISCOS	SHAKIRA	23	22	ASEREJE SONY DISCOS	LAS KETCHUP
3	QUIZAS UNIVERSAL LATINO	ENRIQUE IGLESIAS	24	24	TE VAS UNIVERSAL LATINO	LUIS FONSI
12	SI NO ESTAS RPE / UNIVISION	AREA 305	29	29	MI PRIMER MILLON WARNER LATINA	BACILOS
4	NO ME ENSEÑASTE EMI LATIN	THALIA	26	26	TU NO SOSPECHAS SONY DISCOS	JORDI
5	ES POR TI SURCO / UNIVERSAL LATINO	JUANES	37	37	ESCLAVO DE TU PIEL FONOVISA	RICARDO CASTILLON
11	MARCHATE ARIOLA / BMG LATIN	GISSELLE	28	—	NO ME RENDIRE SONY DISCOS	JACI VELASQUEZ Y PABLO PORTILLO
14	SEDUCEME SONY DISCOS	INDIA	29	30	SIRENA SONY DISCOS	SIN BANDERA
13	HASTA QUE VUELVAS WARNER LATINA	LUIS MIGUEL	30	27	TE AMO TANTO LIDEBES	YAIRE
16	DIMELO SONY DISCOS	ALEJANDRO MONTANER	31	34	JENNY FROM THE BLOCK JENNIFER LOPEZ FEATURING JADAKISS & STYLES EPIC	JENNY FROM THE BLOCK
9	A DIOS LE PIDO SURCO / UNIVERSAL LATINO	JUANES	36	36	KILOMETROS SONY DISCOS	SIN BANDERA
6	TODO MI AMOR UNIVERSAL LATINO	PAULINA RUBIO	33	23	QUIERO QUE ME HAGAS EL AMOR SONY DISCOS	EDNITA NAZARIO
7	CUANDO ME MIRAS ASI ARIOLA / BMG LATIN	CRISTIAN	34	28	QUE DIOS SE APIADE DE MI LATIN WORLD	LOURDES ROBLES
17	ERES MI RELIGION WARNER LATINA	MANA	35	40	UN MONTON DE ESTRELLAS SONY DISCOS	GILBERTO SANTA ROSA
15	ENTRA EN MI VIDA SONY DISCOS	SIN BANDERA	38	31	CARALUNA WARNER LATINA	BACILOS
20	SI NO FUERA POR TI CRESCENT MOON / SONY DISCOS	JON SECADA	35	35	TU FORMA DE SER DISA	ALBERTO Y ROBERTO
10	Y TU TE VAS SONY DISCOS	CHAYANNE	—	—	BEAUTIFUL RCA / RRG	CHRISTINA AGUILERA
19	DONDE ESTARA MI PRIMAVERA FONOVISA	MARCO ANTONIO SOLIS	—	—	QUE BONITA PAREJA MUSART / BALBOA	JOAN SEBASTIAN
—	MALA GENTE SURCO / UNIVERSAL LATINO	JUANES	—	—	SIENTO EMI LATIN	ILEGALES

## TROPICAL/SALSA AIRPLAY

LAST WEEK	TITLE IMPRINT/PROMOTION LABEL	ARTIST	THIS WEEK	LAST WEEK	TITLE IMPRINT/PROMOTION LABEL	ARTIST
1	SEDUCEME SONY DISCOS	INDIA	19	19	LA CERVEZA SONY DISCOS	ELVIS CRESPO
3	ASI ES LA VIDA WARNER LATINA	OLGA TANON	16	16	JENNY FROM THE BLOCK JENNIFER LOPEZ FEATURING JADAKISS & STYLES EPIC	JENNY FROM THE BLOCK
6	UN MONTON DE ESTRELLAS SONY DISCOS	GILBERTO SANTA ROSA	17	17	ARRANCA EN FA! EMI LATIN	LIMI-T 21
2	EN NOMBRE DE LOS DOS SONY DISCOS	VICTOR MANUELLE	35	35	QUE LEVANTE LA MAND KAREN / UNIVERSAL LATINO	JOSEPH FONSECA
5	TAN BUENA UNIVISION	SON DE CALI	20	20	MARCHATE ARIOLA / BMG LATIN	GISSELLE
9	VUELA MUY ALTO ARIOLA / BMG LATIN	JERRY RIVERA	38	38	TODO MI AMOR UNIVISION	PAULINA RUBIO
13	DOS LOCOS JEN / SONY DISCOS	MONCHY & ALEXANDRA	24	24	NOCHES DE FANTASIA KAREN / UNIVERSAL LATINO	JOSEPH FONSECA
4	LA SALSA ME WEACARIBE / WARNER LATINA	TITO VIGES FEATURING JOEL CRUZ, GILBERTO SANTA ROSA, CHELO RUCIANO & EDGAR WARRITA	27	27	TE VAS UNIVERSAL LATINO	LUIS FONSI
11	SI NO ESTAS RPE / UNIVISION	AREA 305	28	28	BEAUTIFUL RCA / RRG	CHRISTINA AGUILERA
8	QUE ME QUEDES TU EPIC / SONY DISCOS	SHAKIRA	33	33	ELEGISTE PERDER SONY DISCOS	ANGEL LOPEZ
12	SE NOS PERDIO EL AMOR COMBO	EL GRAN COMBO DE PUERTO RICO	29	29	BREATHE CATALOGUE / CAPITOL	TELEPOP MUSIK
7	AMOR ETERNO HUP	NUOVA ERA	22	22	HAY DE MI, HAY DE TI PLATINO / UNIVERSAL LATINO	ANTONY SANTOS
14	EL PROBLEMA SONY DISCOS	RICARDO ARJONA	26	26	SIRENA SONY DISCOS	SIN BANDERA
10	A QUE NO TE ATREVES UNIVERSAL LATINO	DOMINGO QUINDONES	40	40	ESCLAVO DE TU PIEL FONOVISA	RICARDO CASTILLON
15	BARCO A LA DERIVA SONY DISCOS	MARC ANTHONY	36	36	HASTA QUE VUELVAS WARNER LATINA	LUIS MIGUEL
25	MALA GENTE SURCO / UNIVERSAL LATINO	JUANES	—	—	AYUDAME LATIN WORLD	LOURDES ROBLES
21	MI PRIMER MILLON WARNER LATINA	BACILOS	—	—	SIN PALABRAS FONOVISA	RABITO
—	NO ME RENDIRE SONY DISCOS	JACI VELASQUEZ Y PABLO PORTILLO	—	—	AZUCAR MEDLEY SONY DISCOS	CELIA CRUZ
23	QUIZAS UNIVERSAL LATINO	ENRIQUE IGLESIAS	—	—	ES POR TI SURCO / UNIVERSAL LATINO	JUANES
—	EL TONTO QUE NO TE OLVIDO SONY DISCOS	VICTOR MANUELLE	—	—	VUELA MUJER AE LATIN	RAULIN ROSENDO

## REGIONAL MEXICAN AIRPLAY

LAST WEEK	TITLE IMPRINT/PROMOTION LABEL	ARTIST	THIS WEEK	LAST WEEK	TITLE IMPRINT/PROMOTION LABEL	ARTIST
1	SUENA EMI LATIN	INTOCABLE	21	21	UNA ORACION MUSART / BALBOA	PANCHO BARRAZA
2	PERDONAME MI AMOR FONOVISA	CONJUNTO PRIMAVERA	20	20	NO QUE NO EMI LATIN	CONTROL
3	AY! PAPACITO (UY! DADDY) UNIVERSAL LATINO	LIMITE	29	29	SIN FORTUNA SONY DISCOS	LUPILLO RIVERA
5	LA CHICA SEXY UNIVERSAL LATINO	LOS TUCANES DE TIJUANA	30	30	EL BAILE DE LA TOALLITA SONY DISCOS	JOEL HIGUERA CON SU NUEVO GRUPO DISA
6	DE UNO Y DE TODOS LOS MODOS DISA	PALOMO	19	19	POR UN MINUTO DE TU AMOR FONOVISA	LOS ANGELES DE CHARLY IM
4	LA REINA DEL SUR FONOVISA	LOS TIGRES DEL NORTE	22	22	AMOR DE INTERNET SONY DISCOS	SOCIOS DEL RITMO IM
36	UNA VEZ MAS FONOVISA	CONJUNTO PRIMAVERA	24	24	ERES IMPOSIBLE DE OLVIDAR MUSART / BALBOA	CUISILLOS DE ARTURO MACIAS
9	Y COMO QUIERES QUE TE QUIERA SONY DISCOS	FABIAN GOMEZ	27	27	PALABRAS HERMOSAS UNIVISION	CHUY VEGA
7	CORAZON CHIQUITO PLATINO / FONOVISA	ADOLFO URIAS Y SU LOBO NORTENO	35	35	MICAELA CINTAS ACUARIO / SONY DISCOS	DUETO VOCES DEL RANCHO
11	COMER A BESOS FONOVISA	LOS TEMERARIOS	28	28	PARA OLVIDARME DE TI DISA	LOS REYES DEL CAMINO
14	LAS VIAS DEL AMOR FONOVISA	BANDA EL RECODO	25	25	ASEREJE EMI LATIN	LA ONDA
13	LA SUEGRA WEA/EMX / WARNER LATINA	BANDA MACHOS	26	26	MI DERROTA DISA	BETO Y SUS CANARIOS
10	AFORTUNADO MUSART / BALBOA	JOAN SEBASTIAN	31	31	CREO ESTAR SONANDO UNIVISION	JESSIE MORALES: EL ORIGINAL DE LA SIERRA
16	EL DOLOR DE TU PRESENCIA FONOVISA	JENNIFER PENA	—	—	EL AMOR DE MI VIDA MUSIMEX / UNIVERSAL LATINO	TRINITY Y LA LEYENDA
12	CAPRICHIO MALDITO FONOVISA	LOS RIELEROS DEL NORTE	33	33	NO ME ENSEÑASTE EMI LATIN	THALIA
8	DONDE VAYAS DISA	GERMAN LIZARRAGA	32	32	NECESITO UN AMOR COSTAROLA / SONY DISCOS	ADAN CHALINO SANCHEZ
17	EL AMOR NO TIENE EDAD EMI LATIN	EL COYOTE Y SU BANDA TIERRA SANTA	—	—	ENTRA EN MI VIDA SONY DISCOS	SIN BANDERA
15	NOCHES ETERNAS RCA / BMG LATIN	NICO FLORES Y SU BANDA PURO MAZATLAN	38	38	EL AMOR NO ACABA UNIVISION	OUÉLO
23	ENAMORATE DE ALGUIEN DISA	EL PODER DEL NORTE	—	—	CARITA DE ANGEL EMI LATIN	CONTROL
18	QUERIDO LAORON FONOVISA	AROMA	—	—	LASTIMA ME DAS WEA/EMX / WARNER LATINA	PESADO

# Show Creates More 'Protagonists'

BY LEILA COBO

MIAMI—The grand finale of reality-TV music-talent show *Protagonistas de la Música* (Music for Protagonists), which aired Jan. 14 on the Telemundo network, has opened the door for the TV-fostered musical development of Latin acts in the U.S.

The first album released under the *Protagonistas* banner, *Protagonistas de la Música*—which features one track performed by each of the 14 original contestants—was the greatest gainer on last issue's Top Latin Albums chart, jumping from No. 52 to No. 24. This week—only its fourth on the chart—the album is No. 5. A second album, *The Best of Protagonistas de la Música* (The Best of Music for Protagonists), will be released Feb. 25 and feature the show's finalists.

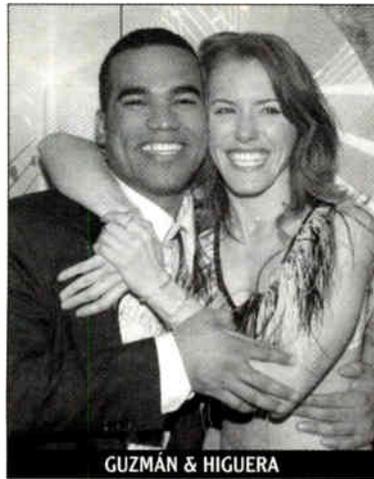
"An extensive talent search can prove to be valuable not only to a TV audience but to the record-buying consumer," says Oscar Llord, chairman of Sony Discos, which is partnering with Telemundo in the venture. "And it opens the door for a shorter developmental time for your artists."

The format of *Protagonistas*—whose name was borrowed from another Telemundo show, *Protagonistas de Telenovela* (a TV search for soap stars)—was a hybrid of Spain's *Operación Triunfo* (Operation Triumph) and the U.S.' *American Idol*. It featured 14 contestants culled from nationwide auditions living under the same roof and competing for a record deal in an ongoing talent show. Although judges were brought in each week to decide who got to stay on the show, voting TV viewers had the final word. Barbara Higuera from Cuba and Miguel Angel Guzmán from the Dominican Republic were voted the winners.

Higuera, who has lived in Miami for the past two years, says, "From the

beginning, I was completely focused on the competition, in what I was supposed to do. I wasn't wasting any time."

*Protagonistas* hardly generated the hysteria of *American Idol* or that of the original *Operación Triunfo*. But the show was deemed a success by virtue of



a steady rise in ratings registered from its first airing Oct. 21, 2002, to the grand finale 13 weeks later. While ratings for the first edition garnered a mere 3.8 (approximately 373,000 households) among Hispanics nationwide, according to data from Nielsen's Hispanic Television Index, the final show won an 8.0 rating (approximately 800,000).

This wasn't enough, by a long shot, to beat out competing network Univision, whose rating for popular soap opera *Las Vías del Amor* (The Paths of Love) was 22 the same evening. But it certainly signaled a growing interest in the show, particularly among viewers in such core East Coast markets as New York (who were rooting for Guzmán) and Miami (Higuera). According to executives, the show registered 400,000 call-in voters the first

week. By week three, there were 1 million votes, and in one key episode where one finalist was eliminated to determine the last four, more than 6 million votes were cast—indicating more interest than the ratings suggest.

Such rising interest mirrors the sales performance of the first *Protagonistas* album. Jorge Meléndez, executive VP of Sony Discos, says, "We went out not knowing what the reaction was going to be, and we've gotten overwhelming reorders."

At this point, Meléndez says, conversations are under way to determine the direction of the two winners' solo albums, which Sony will release this spring. Higuera says she wants to record a fusion album that mixes Cuban rhythms with pop, while Guzmán wants to do what he labels "salsa pop." In addition, Meléndez says that there are opportunities for those that did not win to continue their relationship with Sony.

Sony's participation in *Protagonistas* went beyond offering record deals to the winners. Among other things, the label also provided the choreographer, the vocal coach, the musicians, and the music director and is also heading the intensive national promotion of each album. Still, even though it was a considerable financial investment, Meléndez concedes that in the long run, "it certainly wasn't the same as investing in artist development for six artists."

This, of course, is the beauty of TV-driven talent shows. While labels are always testing the waters with new acts, in these cases, TV tests the waters for them. In addition, the *Protagonistas* finalists and winners have assured promotion on Telemundo at a national and international level.

"You have 6 million people casting votes," Meléndez says. "Those are real numbers."

## Beat Box™

by Michael Paoletta



**WINNER TAKES IT ALL:** Judging from the phone calls and e-mails we've received since the nominations for the 45th annual Grammy Awards were made public, most members of the club community agree with the nods in the best dance recording category. Unfortunately, the same can't be said for the nods in the best remixed recording, non-classical, category, which have left many puzzled.

But before voicing a few opinions, let's first take a look at the selected titles. Daniel Bedingfield's "Gotta Get Thru This,"

Dirty Vegas'

"Days Go

By," Groove

Armada's

"Superstylin',"

Kylie

Minogue's

"Love at First

Sight," and

No Doubt's

"Hella Good"

are up for

best dance

recording.

For best remixed recording, non-classical, we have **Your Friends From San Francisco's** Illegal mix of Jill Scott's "He Loves Me," Roger Sanchez's Main remix of No Doubt's "Hella Good," Felix da Housecat's Thee Clubhead mix of rinôçérôse's "Lost Love," Steve "Silk" Hurley's SilkMix.Com mix of Brandy's "What About Us?," and Maurice Joshua's Nu Soul Mix of Beyoncé Knowles' "Work It Out."

For the first time, the best dance recording category is broken out into its own dance field. In previous years, this category was in the pop field, which meant that members of the National Academy of Recording Arts and Sciences (NARAS) voting in the pop field would vote for best dance recording—regardless of their knowledge of the genre. This, of course, could lead to voting on name recognition alone and not actual merit.

With its own field, we can only hope that NARAS voting members with a real knowledge of the dance genre will now vote in the category. (Voting members can vote in up to nine out of 28 fields.)

Conversely, the best remixed recording, non-classical, category remains in the production field. In other words, those voting in this field are also voting for, among other things, best producer of the year, non-classical, and best engineered album,

classical. In such an environment, name recognition alone could very well play a factor, paving the way for NARAS members to vote for a non-classical remix they have never heard.

That said, while it's wholly refreshing (and deserved) to see Felix da Housecat's name in this category, inquiring minds can't help but wonder

if Hurley's remix of "What About Us?" and Joshua's restructuring of "Work It Out" truly have what it takes.

"Somebody'd better give those Chicago guys a Grammy," notes Grammy Award winner and producer/remixer

Hex Hector,

referring to

Hurley and

Joshua. "If

not, they will

continue to

occupy at

least two slots

[again next

year]. I have

much love for

both Steve

and Maurice

—what these guys mean to house music is invaluable—but their remixes for Beyoncé and Brandy don't deserve such recognition this year."

Switching categories, everyone (and I do mean *everyone*) is wondering the same thing: Where is Minogue's "Can't Get You out of My Head"? Surely, one of the omnipresent dance/electronic tracks of the year—along with DJ Sammy & Yanou Featuring Do's "Heaven" and Angie Stone's "Wish I Didn't Miss You"—deserved recognition in the best dance recording category.

"Being English, it's nice seeing other U.K. acts also in this category," says Paul Harris of Dirty Vegas, which is also up for best recording package and best short form music video. "The only shock is that Kylie is up for 'Love at First Sight' and not 'Can't Get You out of My Head,' which I thought was one of the biggest dance records in America last year."

For the record, Capitol submitted "Can't Get You" to the following categories: record of the year, song of the year, best female pop vocal performance, and best short form music video. When asked why it wasn't submitted to the best dance recording category, we did not receive any response.

As for our Jeanne Dixon predictions, Dirty Vegas will take home the trophy for best dance recording, while Sanchez will do the same in the best non-classical remixed recording category.



## América Latina...

**In Argentina:** Alvaro Henriquez, former leader of legendary band Los Tres (which is the subject of an homage disc by Café Tacuba), composed the score to the film *Sexo Con Amor* (Sex With Love) with his new band, Los Pettinellis. The film opens Thursday (30). The soundtrack will include the main theme "Que Pacho?" ("What's Up?"), plus songs from Los Pettinellis' debut album on Warner. There is no word yet on whether the score will be released as an album. **MARCELO FERNANDEZ BITAR**

**In Chile:** Popular singer Myriam Hernandez has inked a new contract with EMI. The first release will be an autobiographical album featuring songs from her entire career, plus two bonus tracks and a new version of her hit "Mío" (Mine). The single was recorded Dec. 16-17, 2002, with multi-platinum band Los Nocheros at Panda studios in Buenos Aires. The album is slated for release late this month. **MARCELO FERNANDEZ BITAR**

**In Mexico:** Participants in Mexico's *La Academia* (The Academy) reality-TV talent search are already briskly selling albums. Topping the list is winner Myriam Montemayor, who has sold more than 75,000 copies (which is gold in Mexico) of *Mi Historia en La Academia* (My

History in the Academy), a compilation of the songs she performed at every "gala," which was released by EMI in time for the holidays. Montemayor is now recording her own debut, produced by A.B. Quintanilla. Finalist Nadia López recently finished recording her solo album, which includes songs by Reyli (from pop/rock band Elefante). It streets in February. Yahir Otón, who finished fifth, has recorded an album produced by Oscar Lopez and will star in soap opera *Enamórate* (Fall in Love). All 16 participants embark on a 60-date tour that kicked off Jan. 22 in Puebla. **TERESA AGUILERA**

**In Brazil:** Teenage sibling duo Sandy & Junior's double-disc live CD, *Ao Vivo No Maracanã* (Live in Maracanã), released late last year on Universal, is climbing Brazilian sales charts. This week it is No. 12. The album was recorded during the duo's Oct. 12, 2002, show at Rio de Janeiro's 70,000-capacity Maracanã Stadium. It marked the first time a Brazilian act had performed alone in the venue. *Ao Vivo*, which will be released as a DVD this year, includes tracks performed in English that had not previously been released in the Brazilian market. The DVD will additionally feature some tracks not included on the CD. **LEILA COBO**

# Billboard HOT DANCE MUSIC

## Club Play

TITLE IMPRINT & NUMBER/PROMOTION LABEL Artist

**NUMBER 1** 1 Week At Number 1

1	2	3	<b>SURRENDER (REMIXES)</b> ATLANTIC 49446	Laura Pausini
2	3	6	<b>HIT THE FREEWAY (REMIXES)</b> ARISTA PROMO	Toni Braxton Featuring Loon
3	6	11	<b>THROUGH THE RAIN (FULL INTENTION, M. JOSHUA, &amp; H. HECTOR MIXES)</b> MONARCH ISLAND 063793/DJMG	Mariah Carey
4	5	8	<b>HEAD</b> NO LABEL PROMO	Thunderpuss & Barnes
5	6	12	<b>TEARS FROM THE MOON</b> NETTWERK 33170	Conjure One Featuring Sinead O'Connor
6	1	2	<b>SOME LOVIN'</b> TOMMY BOY SILVER LABEL 2376/TOMMY BOY	Murk vs. Kristine W
7	11	14	<b>THE WRECKONING (THUNDERPUSS &amp; DJ MONK MIXES)</b> DREAMWORKS PROMO	Boomkat
8	13	18	<b>DANCE DANCE (THE MEXICAN) [HQ2 &amp; RICKY CRESPO MIXES]</b> VIRGIN PROMO	Thalia
9	4	4	<b>HE IS (REMIXES)</b> RCA PROMO/RRG	Heather Headley
10	15	16	<b>ALL AROUND THE WORLD (PUNK DEBUTANTE)</b> DREAMWORKS PROMO	Cooler Kids
11	17	26	<b>EMOTIONAL ROLLERCOASTER (JUNIOR VASQUEZ REMIX)</b> COLUMBIA PROMO	Vivian Green
12	16	22	<b>BREATHE</b> CATALOGUE 77875/CAPITOL	Telepopmusik
13	9	10	<b>LOVE REVOLUTION</b> FRIXION 9001/JUNGLE RED	Pat Hodges With The Sweet Inspirations
14	24	37	<b>RISE UP</b> STAR 69 1255	Funky Green Dogs
15	10	5	<b>DARK BEAT (ADDICTED 2 DRUMS)</b> TWISTED 77855/THE RIGHT STUFF	Oscar G & Ralph Falcon
16	8	1	<b>LIKE I LOVE YOU (DEEP DISH &amp; BASEMENT JAXX MIXES)</b> JIVE 40071	Justin Timberlake
17	12	7	<b>SORROW (ORANGE FACTORY &amp; E-SMOOVE MIXES)</b> TOMMY BOY SILVER LABEL 2385/TOMMY BOY	Dolce
18	20	28	<b>YOUR SONG (REMIXES)</b> ROCKET/JUNIVERSAL PROMO/JMRG	Elton John
19	19	27	<b>IN THIS WORLD</b> V2 27771	Moby
20	14	9	<b>DON'T LEAVE ME THIS WAY (E-N AND FRIBURN &amp; URIK MIXES)</b> STAR 69 1249	e-n Featuring Ceevox
21	26	32	<b>MUST BE DREAMING</b> SERIOUS PROMO/MCA	Frou Frou
22	18	15	<b>ANYWAY (MEN ARE FROM MARS)</b> TOMMY BOY 2387	Amber
23	27	31	<b>AMAZING</b> NETTWERK 33169	Andy Hunter
24	32	42	<b>FANTASY REALITY</b> STAR 69 12511	CYN

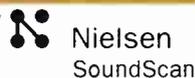
## POWER PICK

25	38	—	<b>THE HUM MELODY</b> JUICY IMPORT	Robbie Rivera
26	29	34	<b>GATES OF MIND</b> PROVOCATIVE 77763/THE RIGHT STUFF	Sterbinszky & Tranzident Featuring Jewls
27	23	25	<b>RAIN (LET IT FALL DOWN)</b> KING STREET 1150	Stephanie Cooke
28	28	35	<b>DREAMS</b> JELLYBEAN 2658	Afro Medusa
29	33	38	<b>WHAT I WANT</b> JELLYBEAN 2648	Marisa Turner
30	40	—	<b>DANCE TO THE RHYTHM</b> TOMMY BOY SILVER LABEL 2392/TOMMY BOY	Friburn & Urik
31	21	17	<b>YANG YANG (PETER RAUHOFFER &amp; ORANGE FACTORY REMIXES)</b> MINDTRAIN 12502/STAR 69	Dno
32	31	33	<b>I SHOULD KNOW</b> CREEDENCE PROMO/CAPITOL	Dirty Vegas
33	30	23	<b>BREATHE (REMIXES)</b> REOZONE PROMO/ARISTA	Blu Cantrell
34	41	46	<b>I WANT YOU (FOR MYSELF)</b> YOSHITOSHI 093/DEEP DISH	Kings Of Tomorrow
35	44	—	<b>IF YOU LOVE ME</b> UNIVERSAL PROMO/JMRG	Becky Baeling
36	25	19	<b>YOU CAN GET OVER</b> HARLEQUIN 1243	Shauna Solomon

## HOT SHOT DEBUT

37	—	—	<b>CRY ME A RIVER (DIRTY VEGAS, J. FIASCO, &amp; B. HAMEL MIXES)</b> JIVE 40073	Justin Timberlake
38	35	30	<b>Y</b> JELLYBEAN 2654	Kiwi Dreams Vs. Hard Attack
39	42	—	<b>DON'T YOU WANT ME</b> E MAGINE 013/JVM	Alcazar
40	—	—	<b>DINOSAUR ADVENTURE 3D</b> JBO 27778/V2	Underworld
41	—	—	<b>LET IT GO</b> NERVOUS 20523	Dawn Tallman
42	22	13	<b>THE SOUND OF VIOLENCE</b> ASTRALWERKS 38842	Cassius With Steve Edwards
43	—	—	<b>FREE YOUR MIND</b> TWISTED 77856/THE RIGHT STUFF	Sapphirecut
44	—	—	<b>EMERGE</b> CAPITOL 77886	Fischerspooner
45	—	—	<b>GHETTO (CHARLES WEBSTER &amp; PETE LORIMER MIXES)</b> PALM 7085	Supreme Beings Of Leisure
46	48	—	<b>BATTLE OF IRISHKIGAL (MINGE BINGE &amp; WES WALLACE MIXES)</b> DMTOWN PROMO/HIGHER OCTAVE	Sasha Lazard
47	34	20	<b>TROY (THE PHOENIX FROM THE FLAME)</b> RADIKAL 99155	Sinead O'Connor
48	36	29	<b>COME INTO MY WORLD</b> CAPITOL 77829	Kylie Minogue
49	43	41	<b>MURDER ON THE DANCEFLOOR</b> UNIVERSAL 065913/JMRG	Sophie Ellis Bextor
50	37	21	<b>DIE ANOTHER DAY (REMIXES)</b> WARNER BROS. 42492	Madonna

Maxi-Singles Sales and Sales Breakouts data compiled by



## Maxi-Singles Sales

TITLE IMPRINT & NUMBER/DISTRIBUTING LABEL Artist

**NUMBER 1** 13 Weeks At Number 1

1	1	1	<b>DIE ANOTHER DAY (REMIXES)</b> WARNER BROS. 42492	Madonna
2	2	2	<b>FEELIN' YOU (MAURICE JOSHUA, VICTOR CALDERONE &amp; MAC QUAYLE MIXES)</b> MUSIC WORLD/COLUMBIA 7901/CRG	Solange
3	—	—	<b>SOLSBURY HILL</b> MUTE 9200	Erasure
4	6	3	<b>ALIVE (THUNDERPUSS REMIX)</b> EPIC 79759	Jennifer Lopez
5	10	10	<b>SOMETHING</b> ROBBINS 72056	Lasgo
6	5	5	<b>ANYWAY (MEN ARE FROM MARS)</b> TOMMY BOY 2387	Amber
7	4	4	<b>L'ITALIANO</b> NERVOUS 20527	The Sicilians Featuring Angelo Venuto
8	7	6	<b>THE BOYS OF SUMMER</b> ROBBINS 72075	DJ Sammy Featuring Loona
9	—	—	<b>IN YOUR LIFE</b> LOGIC 98814	La Bouche
10	9	13	<b>TROY (THE PHOENIX FROM THE FLAME)</b> RADIKAL 99155	Sinead O'Connor
11	16	14	<b>CRY ME A RIVER (DIRTY VEGAS, J. FIASCO, &amp; B. HAMEL MIXES)</b> JIVE 40073	Justin Timberlake
12	11	7	<b>DON'T LET ME GET ME (REMIXES)</b> ARISTA 15117	Pink
13	8	11	<b>SURRENDER (REMIXES)</b> ATLANTIC 49446/AG	Laura Pausini
14	12	8	<b>FULL MOON (DANCE MIXES)</b> ATLANTIC 85320/AG	Brandy
15	13	12	<b>U DON'T HAVE TO CALL (REMIXES)</b> ARISTA 15125	Usher
16	18	15	<b>THANK YOU (DEEP DISH REMIX)</b> ARISTA 13996	Dido
17	14	17	<b>SIX DAYS</b> MCA 063874	DJ Shadow Featuring Mos Def
18	17	16	<b>A DIFFERENT KIND OF LOVE SONG</b> WARNER BROS. 42455	Cher
19	24	20	<b>RAPTURE (TASTES SO SWEET)</b> UNIVERSAL D15672/JMRG	iio
20	21	18	<b>SONG FOR THE LONELY</b> WARNER BROS. 42422	Cher
21	15	—	<b>I BELIEVE</b> PROVOCATIVE/THE RIGHT STUFF 77875/CAPITOL	Chris Cox Vs. Happy Clappers
22	3	9	<b>LIKE I LOVE YOU (DEEP DISH &amp; BASEMENT JAXX MIXES)</b> JIVE 40071	Justin Timberlake
23	19	—	<b>FREE YOUR MIND</b> TWISTED 77856/THE RIGHT STUFF	Sapphirecut
24	20	—	<b>TAKE ME AWAY (INTO THE NIGHT)</b> LIQUID 1132/ULTRA	4 Strings
25	—	—	<b>STOLE (REMIXES)</b> MUSIC WORLD/COLUMBIA 79820/CRG	Kelly Rowland

Titles with the greatest sales or club play increases this week. Power Pick on Club Play is awarded for the largest point increase among singles below the top 20. The Club Play chart is compiled from a national sample of reports from club DJs. Video clip availability. Catalog number is for vinyl maxi-single, or CD maxi-single if vinyl is unavailable. On Sales chart: CD Maxi-Single available. Vinyl Maxi-Single available. Cassette Maxi-Single available. ©2003, VNU Business Media, Inc. and Nielsen SoundScan, Inc. All rights reserved.

# Billboard TOP ELECTRONIC ALBUMS

Sales data compiled by Nielsen SoundScan

THIS WEEK	LAST WEEK	ARTIST	IMPRINT & NUMBER/DISTRIBUTING LABEL	Title
1	1	<b>LOUIE DEVITO</b> DEE VEE 0004/MUSICRAMA	<b>NUMBER 1</b>	11 Weeks At Number 1 N.Y.C. Underground Party 5
2	2	<b>THE STREETS</b> VICE 90181/ATLANTIC [M]		Original Pirate Material
3	3	<b>DJ SAMMY</b> ROBBINS 75031		Heaven
4	4	<b>OAKENFOLD</b> MAVERICK 48204/WARNER BROS.		Bunkka
5	7	<b>KUMBA KINGS</b> EMI LATIN 42526		All Mixed Up: Los Remixes
6	6	<b>THE HAPPY BOYS</b> ROBBINS 75034 [M]		Dance Party (Like It's 2003)
7	9	<b>TELEPOPMUSIK</b> CATALOGUE 38857/CAPITOL [M]		Genetic World
8	10	<b>THIEVERY CORPORATION</b> EIGHTEENTH STREET LOUNGE 060 [M]		The Richest Man In Babylon
9	5	<b>MOBY</b> V2 27127		18
10	8	<b>BJORK</b> ELEKTRA 62787/EEG		Greatest Hits
11	11	<b>DIRTY VEGAS</b> CREEDENCE 39986/CAPITOL		Dirty Vegas
12	12	<b>THE HAPPY BOYS</b> ROBBINS 75030 [M]		Trance Party (Volume Two)
13	13	<b>LASGO</b> ROBBINS 75033		Some Things
14	16	<b>VARIOUS ARTISTS</b> ULTRA 1145		Ultra-Chilled 03
15	14	<b>ZOEGIRL</b> SPARROW 40546		Mix Of Life
16	17	<b>DJ SAMMY</b> MINISTRY OF SOUND 40069863/MCA		The Annual 2003 America
17	18	<b>DJ GEOFFE</b> UBL 0901		Best Of Club Hits Vol. 1
18	20	<b>DAVID WAXMAN</b> ULTRA 1138		Ultra.Trance:1
19	21	<b>ROYKSOPP</b> WALL OF SOUND 1109/ASTRALWERKS		Melody A.M.
20	NEW	<b>WARP BROTHERS</b> WEBSTER HALL NYC 3D		Tranzworld Vol. 6
21	23	<b>ZERO 7</b> QUANG/ULTIMATE 01LEMMA 5007/PALM [M]		Simple Things
22	25	<b>DJ MARK FARINA</b> OM 225 [M]		Mushroom Jazz 4
23	NEW	<b>VARIOUS ARTISTS</b> RAZOR & TIE 89041		Pulse
24	22	<b>DJ ENCORE</b> ULTRA 1123 [M]		DJ Encore Presents: Ultra.Dance 02
25	24	<b>VARIOUS ARTISTS</b> VERVE 59960/7VG		Verve/Remixed

Albums with the greatest sales gains this week. Recording Industry Assn. Of America (RIAA) certification for net shipment of 500,000 album units (Gold). RIAA certification for net shipment of 1 million units (Platinum). RIAA certification for net shipment of 10 million units (Diamond). Numerical following Platinum or Diamond symbol indicates album's multi-platinum level. For boxed sets, and double albums with running time of 100 minutes or more, the RIAA multiplies shipments by the number of discs and/or tapes. RIAA Latin awards: O Certification for net shipment of 100,000 units (Oro). Δ Certification of 200,000 units (Platino). Δ? Certification of 400,000 units (Multi-Platino). \*Asterisk indicates LP is available. Most tape prices, and CD prices for BMG and WEA labels, are suggested lists. Tape prices marked E.O. and all other CD prices, are equivalent prices, which are projected from wholesale prices. [M] indicates past or present Heatseeker title. ©2003, VNU Business Media, Inc. and Nielsen SoundScan, Inc. All rights reserved.

# Billboard HOT DANCE BREAKOUTS

Club Play	Maxi-Singles Sales
1 <b>IN YOUR LIFE</b> La Bouche LOGIC	1 <b>DINOSAUR ADVENTURE 3D</b> Underworld JBO/V2
2 <b>I DROVE ALL NIGHT (HEX HECTOR REMIX)</b> Celine Dion ALL IMPORT	2 <b>SING A SIMPLE SONG</b> Hampton The Hampster SONY WONDER
3 <b>MONDAY MI AMOR</b> Soluna DREAMWORKS	3 <b>I KNOW YOU GOT SOUL</b> Jason Nevins vs. Eric B. & Rakim RADIKAL
4 <b>WHY (DAVE AUDE REMIXES)</b> Rose Moore DMTOWN/HIGHER OCTAVE	4 <b>MAGIA NEGRA</b> JuJu BREAKBEAT SCIENCE
5 <b>HIGH</b> DJ Shah WEBSTER HALL NYC	5 <b>(CAN'T STOP) PRAISIN' HIS NAME</b> Jasper Street Company BASEMENT BOYS

Breakouts: Titles with future chart potential, based on club play or sales reported this week. ©2003, VNU Business Media, Inc. and Nielsen SoundScan, Inc. All rights reserved.

# Altissimo! Records Marches To Its Own Marketing Beat

BY DEBORAH EVANS PRICE

NASHVILLE—By partnering with Borders Books & Music for two special promotions, Altissimo! Records has boosted sales for the retailer and fostered appreciation for America's military.

The Brentwood, Tenn.-based independent label, which specializes in military music, joined with Borders for two events that featured local school bands performing patriotic music. One event took place at Borders' Cool Springs location, just south of Nashville, and another in Clarksville, Tenn., near Fort Campbell Army base, home of the 101st Airborne Division. Consumers who showed current military identification or proof of military service received discounts.

"It was a day to appreciate all active military, reserves, and veterans. There was a 20% discount not only on Altissimo! product but on all of our product in our store," says Jeff Jacob, Borders' area marketing manager for Tennessee, North Carolina, and Mississippi. "We saw an extremely significant spike in foot traffic and sales on the days of those events."

"The idea worked," Altissimo! founder and president Al McCree says. "The statistics show that there are over 2 million people that are actively involved in some sort of brass band. [It] might be a middle-school band or it might be a community band. There are about 1,000 community bands in the U.S. That's a great market and a great event for a store like Borders to have groups like that come in and perform."

To promote the Borders events, Jacob says the company ran ads in local newspapers and featured information about them in Borders' newsletter and on its Web site, as well as in fliers. It also sent promotional materials to the military base and area VFW posts. Jacob and McCree say they are looking at doing additional events at other Borders locations.

## MILITARY MUSIC MARKET

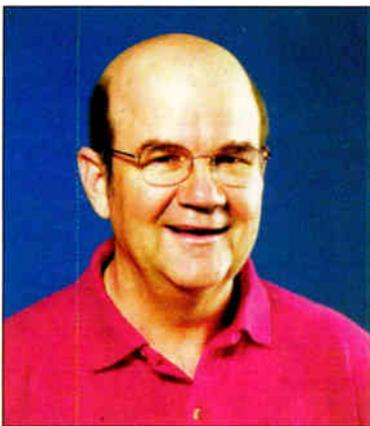
The Borders promotions are just the latest in a series of grassroots tactics that have helped make Altissimo! a successful venture. The label releases music by some of the world's top military groups, including the Air Force's Airmen of Note and the Navy's Country Current, which had a successful bluegrass release on Altissimo! last year. The projects range from vocal ensembles and symphonic orchestras to jazz bands and other music

made by military outfits that Altissimo! licenses from the government, then packages and sells.

Distribution has been a primary factor in the company's growth. "We have a gift shop distributor here [in Nashville] called the Vantage Group, and probably 40%-50% of the business is on the gift-shop side," McCree says.



"Then there's Rock Bottom, one of our distributors out of Georgia. They are a regional distributor, but they have several national accounts, including Borders and the Army Air Force Exchange System. We also use Albany Music out of Albany, N.Y., which is an independent classical distributor. They primarily cover Tower Records and Virgin Records."



*'[If] we sell 3,000 units of a new title, that's breaking even. If we sell 10,000 units, that's like a gold record for us.'*

—AL MCCREE, ALTISSIMO! RECORDS

When McCree, a songwriter/musician-turned-entrepreneur, launched Altissimo! in 1991, there was no way of knowing that a change in national mood would dramatically boost sales of his niche market venture. That is what has happened since Sept. 11, 2001. The nation's renewed sense of patriotism has spawned an increased appreciation for military music—the label's stock in trade. According to McCree, in the wake of Sept. 11, sales initially were up 400%. "We did more in one month than we did in the entire year," he

says, adding that sales have continued to be strong.

McCree admits to having mixed feelings about the label's business boom. "I didn't want to profit from a disaster," he says. "We had just done a position program with Borders in May, June, and July. We typically do a program with them in [those months] because it covers Memorial Day, Armed Forces Day, Flag Day, and Fourth of July. We already had a position program with them pre-9/11 that went really well, so we knew there was a market. When 9/11 hit, we already had a relationship with the retailers, so the retailers put it out for us. We didn't push it on them at all. People started coming into the stores and asking where could they find this kind of music. There was a lot of demand for it."

## A SURPRISING SECOND CAREER

Retired from the Air Force, McCree stumbled into his current profession after a general requested he write a song for Air Force families, then arranged to have it recorded with an ensemble of the Air Force Band. The song appeared on the Air Force Band's 40th anniversary album.

"I discovered two things out of the experience," McCree says. "One is how phenomenal all these military musicians were. Second, while I was there they were giving me copies of albums. I thought it was cool and wondered if this stuff was ever released. I began to investigate and thought that this might be a good potential business."

It has been. He moved to Nashville and opened Altissimo! with Ron Coker, who owns a minority share in the label. In addition to mainstream retail, the label does brisk business in military gift shops and museums. The next Altissimo! release will be a Civil War collection, due in February.

McCree says someone advised him early on not to try to compete with the majors. "He said, 'Understand you are playing minor league baseball. You are not the New York Yankees; you cannot do business like the majors or market like the majors.'" McCree also notes that retail positioning is key to moving his product. "We understand that, and success for us is 3,000 units. We sell 3,000 units of a new title, that's breaking even. If we sell 10,000 units, that's like a gold record for us . . . We keep our staff small and our overhead really lean."

# Nashville Scene™



by Phyllis Stark

**MAN WITH A MISSION:** The best country album category in this year's Grammy Awards features the expected list of the format's superstars and icons: **Dixie Chicks, Alan Jackson, Willie Nelson, and Dolly Parton.** But nestled among them is one less familiar name: Universal South artist **Joe Nichols.**

The nomination for Nichols' worthy major-label debut, *Man With a Memory*, isn't his only Grammy nod. He's also nominated this year in the best male country vocal performance category for his single, "The Impossible," which peaked at No. 3 on the Hot Country Singles & Tracks chart last September. "The Impossible" also scored a best country song nomination for its writers, **Kelley Lovelace** and **Lee Thomas Miller.**

Nichols says he was initially "stunned" by the nominations, which capped off a year he describes as "pretty incredible." That reaction gave way to a "feeling of accomplishment, because the hard work we put into the album paid off." The company the album is keeping in its Grammy category, Nichols believes, "says a lot for the album and **Brent Rowan's** hard work."

Rowan is the veteran Nashville studio guitar player who made his producing debut on *Man With a Memory*. Nichols says Rowan's light touch in the studio helped the album shine. "Its simplicity was important, because sometimes production outweighs the vocals," he says. "Brent is not that kind of producer. He lets the songs breathe."

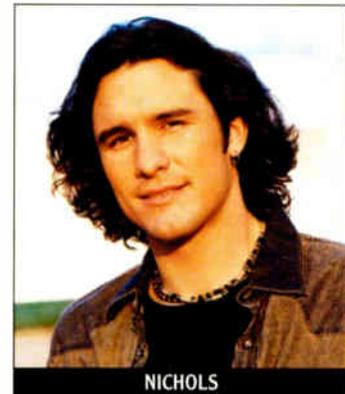
As a teenager, Nichols had waist-length hair and a recording deal with Nashville indie label Intersound that failed to break him at country radio. In his 20s, the Arkansas native with the traditional country sound hooked up with Universal South, which was excited enough about his music to make it the start-up label's first release.

*Man With a Memory* went on to peak at No. 12 on the Top Country Albums chart last August. In addition to having a hit with "The Impossible," Nichols' current single, "Brokenheartsville," is No. 13 on Hot Country Singles & Tracks this issue.

The album was finished in a hurry and rush released after "The Impos-

sible" began to take off at radio. Since then, it's been a lot of station visits, interviews, and hard work for Nichols, who's not complaining: "It's what I signed up for, and I'm proud to be [doing it]."

Nichols, who is opening dates on Jackson's tour this year, plans to attend the Grammys and says he'll be "looking around the room at all the megastars and feeling so insignificant."



NICHOLS

## WYNONNA SPEAKS:

**Wynonna** was the surprise keynote speaker at the Jan. 16-18 Country Cares Training Seminar in Memphis. The seminar is hosted annually by St. Jude Children's Research Hospital for the radio stations that

participate in its Country Cares radiothon and fundraising program, as well as staff and artists from sponsoring Nashville labels.

In a funny and revealing speech, Wynonna admitted to shyness and a debilitating fear of performing and anxiety attacks—a far cry from the public's perception of her as "Xena with a guitar," she said. "I've been to

hell and back several times, and I know the way pretty well," she noted, citing as examples her mother **Naomi Judd's** battle with hepatitis C, her own battles with stage fright, and 10 years spent touring on a bus with her mother as **the Judds.** Wynonna joked that she wanted to write a book one day called *Throw Mama From the Bus.*

Wynonna also talked about her upcoming album, due this summer. "For the past six months I've been recording . . . and trying to figure out a way to fit into your format," she told the country programmers present. She said the album's first single would be very country-sounding, featuring "banjo, mandolin, pedal steel, and fiddles." She called country music "special" and added that "that's why I stay in it," despite having other offers. "I went to New York, and [Universal Music Group chairman/CEO] **Doug Morris** and all of those people wanted to sign me up to be this pop thing," an offer Wynonna said she declined, although she "had to think about it, because it looked really good on paper."



FEBRUARY 1  
2003

# Billboard TOP COUNTRY ALBUMS

THIS WEEK	LAST WEEK	2 WKS. AGO	WEEKS ON CHART	ARTIST	IMPRINT & NUMBER/DISTRIBUTING LABEL	Title	PEAK POSITION	THIS WEEK	LAST WEEK	2 WKS. AGO	WEEKS ON CHART	ARTIST	IMPRINT & NUMBER/DISTRIBUTING LABEL	Title	PEAK POSITION
1	1	1	8	<b>DIXIE CHICKS</b> ▲	MONUMENT/COLUMBIA 86840/CRG (12.98 EQ/18.98)	<b>Home</b>	1	37	31	11	33	<b>WILLIE NELSON &amp; FRIENDS</b>	LOST HIGHWAY 170340/UMGN (18.98 CD)	Stars & Guitars	18
2	2	2	11	<b>SHANIA TWAIN</b>	MERCURY 170314/UMGN (19.98 CD)	<b>Up!</b>	1	38	37	39	39	<b>DARRYL WORLEY</b>	DREAMWORKS 450351/INTERSCOPE (11.98/17.98)	I Miss My Friend	1
3	4	4	4	<b>TIM MCGRAW</b> ▲	CURB 78746 (12.98/18.98)	Tim McGraw And The Dancehall Doctors	2	40	41	43	40	<b>VARIOUS ARTISTS</b> ●	BNA 67043/RLG (12.98/17.98)	Totally Country	2
4	3	3	17	<b>ELVIS PRESLEY</b> ▲	RCA 68079/RRG (12.98/19.98)	Elvis: 30 #1 Hits	1	41	35	32	32	<b>BROOKS &amp; DUNN</b> ▲	ARISTA NASHVILLE 67003/RLG (12.98/18.98)	Steers & Stripes	1
5	72	—	7	<b>TERRI CLARK</b>	MERCURY 170325/UMGN (11.98/18.98)	<b>Pain To Kill</b>	5	42	40	37	37	<b>TRAVIS TRITT</b>	COLUMBIA 86660/SONY (12.98 EQ/18.98)	Strong Enough	4
6	5	5	14	<b>FAITH HILL</b> ▲	WARNER BROS. 48001/WRN (12.98/18.98)	<b>Cry</b>	1	43	46	50	47	<b>THE CHIEFTAINS</b>	RCA VICTOR 63971 (12.98/18.98)	Down The Old Plank Road/The Nashville Sessions	21
7	7	7	34	<b>KENNY CHESNEY</b> ▲	BNA 67038/RLG (12.98/18.98)	No Shoes, No Shirt, No Problems	1	44	44	45	44	<b>KELLIE COFFEY</b>	BNA 67040/RLG (10.98/16.98)	When You Lie Next To Me	5
8	6	6	26	<b>TOBY KEITH</b> ▲	DREAMWORKS 450254/INTERSCOPE (11.98/18.98)	<b>Unleashed</b>	1	44	39	35	35	<b>THE NITTY GRITTY DIRT BAND</b>	CAPITOL 40177 (19.98 CD)	Will The Circle Be Unbroken, Volume III	18
9	8	8	12	<b>RASCAL FLATTS</b> ▲	LYRIC STREET 165031/HOLLYWOOD (12.98/18.98)	<b>Melt</b>	1	45	48	48	48	<b>REBECCA LYNN HOWARD</b>	MCA NASHVILLE 170288/UMGN (11.98/18.98)	Forgive	5
10	11	11	20	<b>MARTINA MCBRIDE</b> ▲	RCA 67012/RLG (12.98/18.98)	<b>Greatest Hits</b>	1	46	45	—	—	<b>LINDA RONSTADT</b>	ELEKTRA 76109/RHINO (17.98 CD)	The Very Best Of Linda Ronstadt	19
11	10	9	33	<b>ALAN JACKSON</b> ▲	ARISTA NASHVILLE 67039/RLG (12.98/18.98)	<b>Drive</b>	1	47	47	44	44	<b>VARIOUS ARTISTS</b>	TIME LIFE 18861 (19.98 CD)	The Time-Life Treasury Of Bluegrass: America's Music	45
12	12	10	18	<b>VARIOUS ARTISTS</b> ●	EPIC/WEA/UNIVERSAL/RLG 86920/SONY (12.98 EQ/17.98)	<b>Totally Country Vol. 2</b>	5	48	49	50	50	<b>LEE ANN WOMACK</b>	MCA NASHVILLE 170287/UMGN (12.98/18.98)	Something Worth Leaving Behind	2
13	13	12	11	<b>ALISON KRAUSS + UNION STATION</b> ●	ROUNDER 610515 (19.98 CD)	<b>Live</b>	9	49	51	56	56	<b>STEVE AZAR</b>	MERCURY 170269/UMGN (11.98/17.98) [M]	Waitin' On Joe	29
14	15	14	63	<b>GEORGE STRAIT</b> ●	MCA NASHVILLE 170220/UMGN (11.98/18.98)	<b>The Road Less Traveled</b>	1	50	52	52	52	<b>DELBERT MCCLINTON</b>	NEW WEST 6042 (17.98 CD)	Room To Breathe	12
15	9	—	7	<b>AARON LINES</b>	RCA 67057/RLG (11.98/17.98)	<b>Living Out Loud</b>	9	51	53	51	51	<b>WAYLON JENNINGS</b>	BMG HERITAGE/RCA 99788/RLG (24.98 CD)	RCA Country Legends: Waylon Jennings	19
16	16	19	26	<b>JOE NICHOLS</b>	UNIVERSAL SOUTH 170285 (11.98/17.98) [M]	<b>Man With A Memory</b>	12	52	53	52	52	<b>STEVE EARLE</b>	E-SQUARED 751147/ARTEMIS (17.98 CD)	Jerusalem	7
17	14	13	18	<b>KEITH URBAN</b> ●	CAPITOL 32936 (10.98/18.98)	<b>Golden Road</b>	3	53	55	51	51	<b>TRICK PONY</b> ●	WARNER BROS. 47927/WRN (11.98/17.98)	Trick Pony	12
18	17	17	48	<b>GARY ALLAN</b> ●	MCA NASHVILLE 170201/UMGN (11.98/17.98)	<b>Alright Guy</b>	4	54	52	49	49	<b>PATTY LOVELESS</b>	EPIC 85651/SONY (11.98 EQ/17.98)	Mountain Soul	19
19	22	25	17	<b>TRACE ADKINS</b>	CAPITOL 30618 (10.98/17.98)	<b>Chrome</b>	4	54	52	49	49	<b>MONTGOMERY GENTRY</b> ●	COLUMBIA 62167/SONY (11.98 EQ/17.98)	Carrying On	6
20	23	22	41	<b>GEORGE STRAIT</b>	MCA NASHVILLE 170280/UMGN (11.98 CD)	The Best Of George Strait: 20th Century Masters The Millennium Collection	8	55	51	57	57	<b>HANK WILLIAMS</b>	MERCURY/UTV 170268/UMGN (24.98 CD)	The Ultimate Collection	32
21	18	16	11	<b>MARK WILLS</b>	MERCURY 170313/UMGN (11.98/18.98)	<b>Greatest Hits</b>	16	56	59	61	61	<b>BILL ENGVALL</b>	WARNER BROS. 48340/WRN (11.98/17.98)	Cheap Drunk: An Autobiography	37
22	21	23	22	<b>DIAMOND RIO</b>	ARISTA NASHVILLE 67046/RLG (11.98/17.98)	<b>Completely</b>	3	57	54	53	53	<b>DOLLY PARTON</b>	BLUE EYE 3946/SUGAR HILL (10.98/18.98)	Halos & Horns	4
23	28	30	21	<b>MONTGOMERY GENTRY</b>	COLUMBIA 86520/SONY (11.98 EQ/17.98)	<b>My Town</b>	3	58	58	55	55	<b>CLINT BLACK</b>	RCA 67005/RLG (12.98/18.98)	Greatest Hits II	8
24	20	15	14	<b>LEANN RIMES</b> ●	CURB 76747 (12.98/18.98)	<b>Twisted Angel</b>	3	59	60	63	63	<b>TRACY BYRD</b>	RCA 67009/RLG (11.98/17.98)	Ten Rounds	12
25	19	26	13	<b>ANNE MURRAY</b>	STRAIGHTWAY 39779 (19.98/19.98)	<b>Country Croonin'</b>	13	60	61	64	64	<b>LEANN RIMES</b> ●	CURB 76738 (11.98/17.98)	I Need You	1
26	26	27	36	<b>BRAD PAISLEY</b> ▲	ARISTA NASHVILLE 67008/RLG (11.98/17.98)	<b>Part II</b>	3	61	62	69	69	<b>REBA MCENTIRE</b> ●	MCA NASHVILLE 170202/UMGN (11.98/18.98)	Greatest Hits Volume III - I'm A Survivor	1
27	25	21	11	<b>JOHNNY CASH</b>	AMERICAN LEGACY HIGHWAY 063339/UMGN (18.98 CD)	<b>American IV: The Man Comes Around</b>	14	62	64	69	69	<b>WILLIE NELSON</b>	LOST HIGHWAY 186231/UMGN (12.98/18.98)	The Great Divide	5
28	27	24	72	<b>TOBY KEITH</b> ▲	DREAMWORKS 480293/INTERSCOPE (12.98/18.98)	<b>Pull My Chain</b>	1	63	64	69	69	<b>VARIOUS ARTISTS</b>	TIME LIFE 18701 (19.98 CD)	Time-Life's Treasury Of Bluegrass	27
29	24	20	27	<b>NICKEL CREEK</b>	SUGAR HILL 3941 (18.98 CD)	<b>This Side</b>	2	64	65	71	71	<b>SHANIA TWAIN</b>	MERCURY 170314/UMGN (12.98 CASSETTE)	Up! (Country Mixes)	23
30	30	34	14	<b>RANDY TRAVIS</b>	WDRD-CURB 86236/WARNER BROS. (11.98/18.98)	<b>Rise And Shine</b>	18	65	66	67	67	<b>CAROLYN DAWN JOHNSON</b>	ARISTA NASHVILLE 63336/RLG (10.98/16.98)	Room With A View	8
31	31	29	91	<b>TIM MCGRAW</b> ▲	CURB 78711 (12.98/18.98)	<b>Set This Circus Down</b>	1	66	66	67	67	<b>CLEDUS T. JUDD</b>	MONUMENT 85897/SONY (11.98 EQ/17.98) [M]	Cledus Envy	19
32	32	33	39	<b>EMERSON DRIVE</b>	DREAMWORKS 450272/INTERSCOPE (8.98/14.98) [M]	<b>Emerson Drive</b>	13	67	68	66	66	<b>GARTH BROOKS</b> ▲	CAPITOL 31330 (10.98/18.98)	Scarecrow	1
33	29	28	11	<b>TRICK PONY</b>	WARNER BROS. 48236/WRN (12.98/18.98)	<b>On A Mission</b>	13	68	69	70	70	<b>TANYA TUCKER</b>	TUCKERTIME 38827/CAPITOL (10.98/17.98)	Tanya	39
34	38	41	32	<b>LONESTAR</b> ▲	BNA 67011/RLG (12.98/18.98)	<b>I'm Already There</b>	1	69	70	75	75	<b>VARIOUS ARTISTS</b>	COLUMBIA 86310/CRG (18.98 EQ/CD)	Kindred Spirits: A Tribute To The Songs Of Johnny Cash	17
35	42	46	77	<b>BLAKE SHELTON</b> ●	WARNER BROS. 24731/WRN (11.98/17.98)	<b>Blake Shelton</b>	3	70	71	74	74	<b>JOHN ANDERSON</b>	AUDIUM 8160/KOCH (19.98 CD)	Anthology	71
36	34	36	72	<b>ALISON KRAUSS + UNION STATION</b> ●	ROUNDER 610495 (11.98/17.98)	<b>New Favorite</b>	3	71	72	74	74	<b>HANK WILLIAMS III</b>	CURB 78728 (17.98 CD) [M]	Lovesick Broke & Driftin'	17
								72	73	74	74	<b>JOHNNY CASH</b>	LEGACY/COLUMBIA 86290/SONY (17.98 EQ/24.98)	The Essential Johnny Cash	29
								73	74	75	75	<b>JOHN MICHAEL MONTGOMERY</b>	WARNER BROS. 48341/WRN (12.98/18.98)	Pictures	13
								74	75	75	75	<b>DIAMOND RIO</b> ●	ARISTA NASHVILLE 67369/RLG (11.98/17.98)	One More Day	5

● Albums with the greatest sales gains this week. ● Recording Industry Assn. Of America (RIAA) certification for net shipment of 500,000 album units (Gold). ▲ RIAA certification for net shipment of 1 million units (Platinum). ◆ RIAA certification for net shipment of 10 million units (Diamond). Numerical following Platinum or Diamond symbol indicates album's multi-platinum level. For boxed sets, and double albums with a running time of 100 minutes or more, the RIAA multiplies shipments by the number of discs and/or tapes. RIAA Latin awards: ◆ Certification for net shipment of 100,000 units (Gold). ▲ Certification for net shipment of 200,000 units (Platinum). ◆ Certification for net shipment of 400,000 units (Multi-Platinum). \*Asterisk indicates LP is available. Most tape prices, and CD prices for BMG and WEA labels, are suggested lists. Tape prices marked EQ, and all other CD prices, are equivalent prices, which are projected from wholesale prices. Greatest Gainer shows chart's largest unit increase. Pacesetter indicates biggest percent age growth. Heatseeker Impact shows albums removed from Heatseekers this week. [M] indicates past or present Heatseeker title. © 2003, VNU Business Media, Inc., and Nielsen SoundScan, Inc. All rights reserved.

FEBRUARY 1  
2003

# Billboard TOP COUNTRY CATALOG ALBUMS

THIS WEEK	LAST WEEK	ARTIST	IMPRINT & NUMBER/DISTRIBUTING LABEL	Title	TOTAL CHART WKS	THIS WEEK	LAST WEEK	ARTIST	IMPRINT & NUMBER/DISTRIBUTING LABEL	Title	TOTAL CHART WKS
1	1	<b>SOUNDTRACK</b> ▲	LOST HIGHWAY/MERCURY 170069/UMGN (12.98/19.98)	<b>0 Brother, Where Art Thou?</b>	111	13	11	<b>TOBY KEITH</b> ▲	MERCURY 55895/UMGN (11.98/17.98)	<b>Greatest Hits Volume One</b>	216
2	2	<b>DIXIE CHICKS</b> ◆	MONUMENT 68195/SONY (10.98 EQ/17.98) [M]	<b>Wide Open Spaces</b>	260	14	12	<b>THE JUDDS</b> ●	CURB 77965 (7.98/11.98)	<b>Number One Hits</b>	126
3	3	<b>DIXIE CHICKS</b> ◆	MONUMENT 69678/SONY (12.98 EQ/18.98)	<b>Fly</b>	177	15	15	<b>ALAN JACKSON</b> ▲	ARISTA NASHVILLE 18801/RLG (12.98/18.98)	<b>The Greatest Hits Collection</b>	378
4	4	<b>TIM MCGRAW</b> ▲	CURB 77978 (12.98/18.98)	<b>Greatest Hits</b>	113	16	19	<b>BROOKS &amp; DUNN</b> ▲	ARISTA NASHVILLE 18852/RLG (12.98/18.98)	<b>The Greatest Hits Collection</b>	279
5	8	<b>KENNY CHESNEY</b> ▲	BNA 67976/RLG (12.98/18.98)	<b>Greatest Hits</b>	121	17	20	<b>TIM MCGRAW</b> ▲	CURB 77659 (5.98/9.98)	<b>Not A Moment Too Soon</b>	360
6	6	<b>RASCAL FLATTS</b> ▲	LYRIC STREET 165011/HOLLYWOOD (11.98/18.98) [M]	<b>Rascal Flatts</b>	137	18	22	<b>ROY ORBISON</b>	LEGACY/MONUMENT 69738/SONY (7.98 EQ/11.98)	<b>16 Biggest Hits</b>	45
7	5	<b>SOUNDTRACK</b> ▲	CURB 78763 (11.98/17.98)	<b>Coyote Ugly</b>	129	19	18	<b>TIM MCGRAW</b> ▲	CURB 77888 (7.98/11.98)	<b>Everywhere</b>	233
8	7	<b>SHANIA TWAIN</b> ◆	MERCURY 536803/UMGN (12.98/18.98)	<b>Come On Over</b>	272	20	17	<b>JOHN DENVER</b>	MADACY 4781 (5.98/9.98)	<b>The Best Of John Denver</b>	231
9	10	<b>HANK WILLIAMS JR.</b> ▲	CURB 77638 (5.98/9.98)	<b>Greatest Hits, Vol. 1</b>	442	21	16	<b>KEITH URBAN</b> ●	CAPITOL 97511 (7.98/11.98) [M]	<b>Keith Urban</b>	100
10	9	<b>FAITH HILL</b> ▲	WARNER BROS. 47373/WRN (12.98/18.98)	<b>Breathe</b>	167	22	—	<b>MONTGOMERY GENTRY</b> ▲	LEGACY/COLUMBIA 89156/SONY (7.98 EQ/11.98) [M]	<b>Tattoos &amp; Scars</b>	128
11	14	<b>WILLIE NELSON</b> ▲	LEGACY/COLUMBIA 65322/SONY (7.98 EQ/11.98)	<b>16 Biggest Hits</b>	228	23	—	<b>GEORGE JONES</b> ●	LEGACY/SONY 67377 (7.98 EQ/11.98)	<b>16 Biggest Hits</b>	108
12	13	<b>JOHNNY CASH</b> ▲	LEGACY/COLUMBIA 69739/SONY (7.98 EQ/11.98)	<b>16 Biggest Hits</b>	198	24	—	<b>ALABAMA</b> ▲	RCA 67833/RLG (11.98/17.98)	<b>For The Record: 41 Number One Hits</b>	121
						25	—	<b>WILLIE NELSON</b> ▲	LEGACY/COLUMBIA 86290/SONY (17.98 EQ/24.98)	<b>Summer Hits</b>	354

● Albums with the greatest sales gains this week. Catalog albums are 2-year old titles that have fallen below No. 100 on The Billboard 200 or reissues of older albums. Total Chart Weeks column reflects combined weeks the has appeared on Top Country Albums and Top Country Catalog. ● Recording Industry Assn. Of America (RIAA) certification for net shipment of 500,000 album units (Gold). ▲ RIAA certification for net shipment of 1 million units (Platinum). ◆ RIAA certification for net shipment of 10 million units (Diamond). Numerical following Platinum or Diamond symbol indicates album's multi-platinum level. For boxed sets, and double albums with a running time of 100 minutes or more, the RIAA multiplies shipments by the number of discs and/or tapes. RIAA Latin awards: ◆ Certification for net shipment of 100,000 units (Gold). ▲ Certification for net shipment of 200,000 units (Platinum). ◆ Certification for net shipment of 400,000 units (Multi-Platinum). \*Asterisk indicates LP is available. Most tape prices, and CD prices for BMG and WEA labels, are suggested lists. Tape prices marked EQ, and all other CD prices, are equivalent prices, which are projected from wholesale prices. [M] indicates past or present Heatseeker title. © 2003, VNU Business Media, Inc., and Nielsen SoundScan, Inc. All rights reserved.

FEBRUARY 1  
2003

# Billboard HOT COUNTRY SINGLES & TRACKS

THIS WEEK	LAST WEEK	WKS. AGO	WEEKS ON CHART	Airplay monitored by Nielsen Broadcast Data Systems			PEAK POSITION	THIS WEEK	LAST WEEK	WKS. AGO	WEEKS ON CHART	Airplay monitored by Nielsen Broadcast Data Systems			PEAK POSITION	
				TITLE	PRODUCER (SONGWRITER)	Artist						IMPRINT & NUMBER/PROMOTION LABEL	TITLE	PRODUCER (SONGWRITER)		Artist
				<b>NUMBER 1</b>				4 Weeks At Number 1								
1	1	1	18	<b>19 SOMETHIN'</b> C. LINDSEY (C. DUBOIS, D. LEE)		Mark Wills	MERCURY 172267	1	31	31	32	<b>CONCRETE ANGEL</b> M. MCBRIDE, P. WORLEY (S. BENTLEY, R. CROSBY)		Martina McBride	RCA ALBUM CUT	31
2	4	6	14	<b>THE BABY</b> B. BRADDOCK (H. ALLEN, M. WHITE)		Blake Shelton	WARNER BROS. ALBUM CUT/WRN	2	32	32	39	<b>WHAT A BEAUTIFUL DAY</b> R. WRIGHT (C. CAGLE, M. POWELL)		Chris Cagle	CAPITOL ALBUM CUT	32
3	3	3	30	<b>FALL INTO ME</b> R. MARK (D. DRTON, J. STOVER)		Emerson Drive	DREAMWORKS ALBUM CUT	3	33	35	51	<b>BIG STAR</b> N. WILSON, B. CANNON, K. CHESNEY (S. SMITH)		Kenny Chesney	BNA ALBUM CUT	33
4	2	2	22	<b>SHE'LL LEAVE YOU WITH A SMILE</b> T. BROWN, G. STRAIT (D. BLACKMAN, J. KNOWLES)		George Strait	MCA NASHVILLE 172255	1	34	33	35	<b>PRACTICE LIFE</b> D. MALLORY (A. GRIGGS, B. JAMES)		Andy Griggs With Martina McBride	RCA ALBUM CUT	33
5	7	7	22	<b>I JUST WANNA BE MAD</b> B. GALLIMORE (K. LOVEFACE, L.T. MILLER)		Terri Clark	MERCURY 172262	5	35	37	40	<b>THE LOVE SONG</b> K. BEARD, S. HENDRICKS (J. BATES, K. BEARD, C. BEATHARD)		Jeff Bates	RCA ALBUM CUT	35
6	8	10	22	<b>YOU CAN'T HIDE BEAUTIFUL</b> C. FARREN (M. DULANEY, J. SELLERS)		Aaron Lines	RCA ALBUM CUT	6	36	36	44	<b>THIS IS GOD</b> D. HUFF, P. VASSAR (P. VASSAR)		Phil Vassar	ARISTA NASHVILLE ALBUM CUT	36
7	10	12	18	<b>MAN TO MAN</b> T. BROWN, M. WRIGHT (J. D. HARA)		Gary Allan	MCA NASHVILLE 172256	7	37	39	55	<b>ROCK YOU BABY</b> J. STROUD, T. KEITH (T. KEITH, S. EMERICK)		Toby Keith	DREAMWORKS ALBUM CUT	37
8	6	4	22	<b>WHO'S YOUR DADDY?</b> J. STROUD, T. KEITH (T. KEITH)		Toby Keith	DREAMWORKS 450815	1	38	47	—	<b>SHE'S MY KIND OF RAIN</b> B. GALLIMORE, T. MCGRAW, D. SMITH (T. L. JAMES, R. LERNER)		Tim McGraw	CURB ALBUM CUT	38
9	5	5	32	<b>THESE DAYS</b> M. BRIGHT, M. WILLIAMS, RASCAL FLATTS (J. STEELE, D. WELLS, S. ROBSON)		Rascal Flatts	LYRIC STREET ALBUM CUT	1	39	34	31	<b>I'M GONNA GETCHA GOOD!</b> R. J. LANGE (S. TWAIN, R. J. LANGE)		Shania Twain	MERCURY 172272	39
10	13	13	22	<b>I WISH YOU'D STAY</b> F. ROGERS (C. DUBOIS, B. PAISLEY)		Brad Paisley	ARISTA NASHVILLE ALBUM CUT	10	40	40	47	<b>THERE'S MORE TO ME THAN YOU</b> B. GALLIMORE (J. ANDREWS, J. T. SLATER, M. CHAGNON)		Jessica Andrews	DREAMWORKS 450798	40
11	11	9	31	<b>SOMEBODY LIKE YOU</b> D. HUFF, K. URBAN (K. URBAN, J. SHANKS)		Keith Urban	CAPITOL ALBUM CUT	1	41	38	43	<b>LATELY (BEEN DREAMIN' 'BOUT BABIES)</b> B. J. WALKER, JR. (R. HAMM)		Tracy Byrd	RCA ALBUM CUT	41
12	14	16	22	<b>UNUSUALLY UNUSUAL</b> D. HUFF (M. MCGUINN)		Lonestar	BNA ALBUM CUT	12	42	44	50	<b>SPEED</b> B. CHANCEY (J. STEELE, C. WALLIN)		Montgomery Gentry	COLUMBIA ALBUM CUT	42
13	18	22	14	<b>BROKENHEARTSVILLE</b> B. ROWAN (R. BOUDREAU, C. DANIELS, D. KEES, B. MEVIS)		Joe Nichols	UNIVERSAL SOUTH 172241	13	43	42	46	<b>ALMOST HOME</b> C. MORGAN, P. O'DONNELL (C. MORGAN, K. K. PHILLIPS)		Craig Morgan	BROKEN BOW ALBUM CUT	43
14	9	8	22	<b>A LOT OF THINGS DIFFERENT</b> N. WILSON, B. CANNON, K. CHESNEY (B. ANDERSON, D. DILLON)		Kenny Chesney	BNA 69172	6	44	45	48	<b>THREE WOODEN CROSSES</b> K. LEHNING (D. JOHNSON, K. WILLIAMS)		Randy Travis	WORD-CURB ALBUM CUT/WARNER BROS. CHRISTIAN	44
15	17	17	18	<b>CHROME</b> D. HUFF (J. STEELE, A. SMITH)		Trace Adkins	CAPITOL ALBUM CUT	15	45	46	49	<b>I DROVE ALL NIGHT</b> P. WORLEY (B. STEINBERG, T. KELLY)		Pinmonkey	BNA ALBUM CUT	45
16	16	14	43	<b>BEAUTIFUL MESS</b> M. D. CLUTE, DIAMOND RIO (S. LEMAIRE, C. MILLS, S. MINOR)		Diamond Rio	ARISTA NASHVILLE ALBUM CUT	1	46	53	59	<b>WAS THAT MY LIFE</b> B. GALLIMORE, T. MCGRAW (M. GREEN, B. LUTHER)		Jo Dee Messina	CURB ALBUM CUT	46
17	22	24	19	<b>UP!</b> R. J. LANGE (S. TWAIN, R. J. LANGE)		Shania Twain	MERCURY ALBUM CUT	17	47	49	54	<b>LOVE WON'T LET ME</b> B. J. WALKER, JR. (J. DEERE, F. GOLDE, K. LIVINGSTON)		Tammy Cochran	EPIC ALBUM CUT/EMN	47
18	15	15	22	<b>LANDSLIDE</b> DIXIE CHICKS, L. MAINES (S. NICKS)		Dixie Chicks	MONUMENT 79791/EMN	2	48	43	45	<b>IT'LL GO AWAY</b> L. REYNOLDS (K. DENNEY, D. SAMPSON)		Kevin Denney	LYRIC STREET ALBUM CUT	48
19	12	11	20	<b>RED RAG TOP</b> B. GALLIMORE, T. MCGRAW, D. SMITH (J. WHITE)		Tim McGraw	CURB ALBUM CUT	5	49	41	42	<b>FOREVER EVERYDAY</b> M. WRIGHT, L. A. WOMACK (K. PATTON, JOHNSTON, D. O'DAY)		Lee Ann Womack	MCA NASHVILLE 172263	49
20	19	18	24	<b>AT THE END OF THE DAY</b> D. HUFF (K. COFFEY, B. JAMES)		Kellie Coffey	BNA ALBUM CUT	18	50	48	53	<b>PICTURE</b> KID ROCK (R. J. RITCHIE)		Kid Rock Featuring Sheryl Crow Dr Allison Moorer	LAVA ALBUM CUT/ATLANTIC OR UNIVERSAL SOUTH 172274	50
21	25	34	17	<b>TRAVELIN' SOLDIER</b> DIXIE CHICKS, L. MAINES (B. ROBISON, F. BRANIFF)		Dixie Chicks	MONUMENT ALBUM CUT/EMN	21	51	52	60	<b>LOVE LIKE THERE'S NO TOMORROW</b> A. TIPPIN, B. WATSON, M. BRADLEY (A. TIPPIN, T. TIPPIN)		Aaron Tippin Featuring Thea Tippin	LYRIC STREET ALBUM CUT	51
22	21	19	32	<b>ON A MISSION</b> C. HOWARD (I. DEAN, K. TRIBBLE, O. L. MURPHY)		Trick Pony	WARNER BROS. ALBUM CUT/WRN	19	52	56	—	<b>COUNTRY AIN'T COUNTRY</b> B. J. WALKER, JR. (T. TRITT (C. BEATHARD, T. BOAZ, C. CHAMBERLAIN)		Travis Tritt	COLUMBIA ALBUM CUT	52
23	23	23	12	<b>NEXT BIG THING</b> V. GILL (V. GILL, A. ANDERSON, J. HOBBS)		Vince Gill	MCA NASHVILLE ALBUM CUT	23	53	59	—	<b>LOVE YOU OUT LOUD</b> M. BRIGHT, M. WILLIAMS, RASCAL FLATTS (B. JAMES, L. WILSON)		Rascal Flatts	LYRIC STREET ALBUM CUT	53
24	20	21	26	<b>BEAUTIFUL GOODBYE</b> J. HANSON, G. DROMAN (J. HANSON, K. PATTON, JOHNSTON)		Jennifer Hanson	CAPITOL 77816	20	54	50	58	<b>WE SHOOK HANDS (MAN TO MAN)</b> B. ROCK (S. SESKIN, A. PESSIS)		Tebey	BNA ALBUM CUT	54
25	27	37	7	<b>THAT'D BE ALRIGHT</b> K. STEGALL (T. NICHOLS, M. D. SANDERS, T. SILLERS)		Alan Jackson	ARISTA NASHVILLE ALBUM CUT	25	55	57	—	<b>TINY DANCER</b> B. GALLIMORE, T. MCGRAW, K. SMITH (E. JOHN, B. TAUPIN)		Tim McGraw	CURB ALBUM CUT	55
26	28	28	10	<b>RAINING ON SUNDAY</b> D. HUFF, K. URBAN (D. BROWN, R. FOSTER)		Keith Urban	CAPITOL ALBUM CUT	26	56	55	—	<b>I WANT MY MONEY BACK</b> R. LANDIS (D. BERG, S. TATE, A. TATE)		Sammy Kershaw	AUDIUM ALBUM CUT	56
27	24	27	11	<b>I BELIEVE</b> M. D. CLUTE (S. EWING, D. KEES)		Diamond Rio	ARISTA NASHVILLE ALBUM CUT	24	57	58	—	<b>SOUTHERN BOY</b> C. DANIELS, P. KELLY (C. DANIELS, T. TRITT)		The Charlie Daniels Band With Travis Tritt	BLUE HAT ALBUM CUT/AUDIUM	57
28	26	25	15	<b>THERE'S NO LIMIT</b> D. HUFF, D. CARTER (D. CARTER, R. SCRUGGS)		Deana Carter	ARISTA NASHVILLE ALBUM CUT	25	58	54	56	<b>I'D LOVE TO LAY YOU DOWN</b> G. COLE (F. A. MACRAE)		Daryle Singletary	AUDIUM ALBUM CUT	58
29	30	30	11	<b>WHEN THE LIGHTS GO DOWN</b> D. HUFF, F. HILL (C. WISEMAN, J. STEELE, R. RUTHERFORD)		Faith Hill	WARNER BROS. ALBUM CUT/WRN	29	59	—	—	<b>HOT SHOT DEBUT</b>			—	
30	29	26	16	<b>FAMILY TREE</b> F. ROGERS, J. STROUD (D. SCOTT)		Darryl Worley	DREAMWORKS 450814	26	60	—	—	<b>IT CAN ALL BE GONE</b> C. HOWARD, J. L. THURSTON (J. L. THURSTON, T. CONNERS, S. HARRIS)		Jamie Lee Thurston	VIEW 2 ALBUM CUT/RZE	59
												<b>BEER FOR MY HORSES</b> J. STROUD, T. KEITH (T. KEITH, S. EMERICK)		Toby Keith Duet With Willie Nelson	DREAMWORKS ALBUM CUT	54

Records showing an increase in detections over the previous week, regardless of chart movement. Compiled from a national sample of airplay supplied by Nielsen Broadcast Data Systems' radio track service. 150 Country Stations are electronically monitored 24 hours a day, 7 days a week. Songs ranked by number of detections. Airplay awarded to songs appearing in the top 20 on both the BDS Airplay and Audience charts for the first time with increases in both detections and audience. Titles below the top 20 are removed from the chart after 20 weeks. Video clip availability. Catalog number is for CD Single, or Vinyl Single if CD Single is unavailable. CD Single available. DVD Single available. CD Maxi-Single available. Cassette Single available. Vinyl Maxi-Single available. Vinyl Single available. Cassette Maxi-Single available. © 2003, VNU Business Media, Inc. All rights reserved.

## Billboard TOP BLUEGRASS ALBUMS

THIS WEEK	LAST WEEK	WKS. AGO	WEEKS ON CHART	Sales data compiled by Nielsen SoundScan			Title
				ARTIST	IMPRINT & NUMBER/DISTRIBUTING LABEL	Artist	
				<b>NUMBER 1</b>			
1	1	11	11	<b>ALISON KRAUSS + UNION STATION</b>	ROUNDER 610215	11 Weeks At Number 1	Live
2	2	2	24	<b>NICKEL CREEK</b>	SUGAR HILL 3941	This Side	
3	3	3	30	<b>ALISON KRAUSS + UNION STATION</b>	ROUNDER 610495	New Favorite	
4	4	4	18	<b>THE NITTY GRITTY DIRT BAND</b>	CAPITOL 40177	Will The Circle Be Unbroken, Volume III	
5	5	5	2	<b>VARIOUS ARTISTS</b>	TIME LIFE 18861	The Time-Life Treasury Of Bluegrass: America's Music	
6	6	6	2	<b>PATTY LOVELESS</b>	EPIC 85651/SOPY	Mountain Soul	
7	7	7	27	<b>DOLLY PARTON</b>	BLUE EYE 3940/SUGAR HILL	Halos & Horns	
8	8	8	26	<b>VARIOUS ARTISTS</b>	TIME LIFE 18701	Time-Life's Treasury Of Bluegrass	
9	9	9	30	<b>SOUNDTRACK</b>	LOST HIGHWAY 170221/UMGN	Down From The Mountain	
10	10	10	2	<b>THE STANLEY BROTHERS</b>	KING 0507	All-Time Greatest Hits	
11	11	11	30	<b>VARIOUS ARTISTS</b>	ROUNDER 610499	D Sister! The Women's Bluegrass Collection	
12	11	11	4	<b>VARIOUS ARTISTS</b>	CMH 0002	The Fantastic Pickin' Dn Series: Bluegrass	
13	12	12	21	<b>SOUNDTRACK</b>	VANGUARD 79586	Songcatcher	
14	14	14	21	<b>VARIOUS ARTISTS</b>	ROUNDER 610506	D Sister 2: A Women's Bluegrass Collection	
15	15	15	16	<b>RHONDA VINCENT</b>	ROUNDER 610474	The Storm Still Rages	

Records with the greatest sales gains this week. Recording Industry Assn. Of America (RIAA) certification for net shipment of 500,000 album units (Gold). RIAA certification for net shipment of 1 million units (Platinum), with multimillion titles indicated by a numeral following the symbol. [M] indicates past or present Heatseeker title. © 2003, VNU Business Media, Inc., and Nielsen SoundScan, Inc. All rights reserved.

## Billboard TOP COUNTRY SINGLES SALES

THIS WEEK	LAST WEEK	WKS. AGO	WEEKS ON CHART	Sales data compiled by Nielsen SoundScan			Artist
				TITLE	IMPRINT & NUMBER/DISTRIBUTING LABEL	Artist	
				<b>NUMBER 1</b>			
1	1	10	10	<b>PICTURE</b>	UNIVERSAL SOUTH 172274	10 Weeks At Number 1	Kid Rock Featuring Allison Moorer
2	2	13	13	<b>BEAUTIFUL GOODBYE</b>	CAPITOL 77816		Jennifer Hanson
3	3	17	17	<b>CAN'T FIGHT THE MOONLIGHT</b>	CURB 73116		LeAnn Rimes
4	4	24	24	<b>LONG TIME GONE</b>	MONUMENT 79790/CRG		Dixie Chicks
5	5	67	67	<b>GOD BLESS THE USA</b>	CURB 73128		Lee Greenwood
6	6	29	29	<b>HOW DO I LIVE</b>	▲ <sup>3</sup> CURB 73022		LeAnn Rimes
7	7	36	36	<b>THE IMPOSSIBLE</b>	UNIVERSAL SOUTH 172241		Joe Nichols
8	8	44	44	<b>WHERE THE STARS AND STRIPES AND THE EAGLE FLY</b>	LYRIC STREET 164059/HOLLYWOOD		Aaron Tippin
9	9	45	45	<b>I SHOULD BE SLEEPING</b>	DREAMWORKS 490362/INTERSCOPE		Emerson Drive
10	—	—	—	<b>THE WAY YOU LOVE ME</b>	WARNER BROS. 16818/WRN		Faith Hill

ALBUMS

Edited by Michael Paoletta

POP

► ERASURE

Other People's Songs

PRODUCERS: Andy Bell, Vince Clarke,

Gareth Jones

Mute 9198

RELEASE DATE: Jan. 28

Hardcore Erasure fans will likely gobble up this collection of cover songs, as it is the pair's first new effort in three years (the lackluster *Loveboat* was its last). Although Erasure's Andy Bell and Vince Clarke do add fresh electronic zip to such 1980s-era classics as Peter Dinklage's "Salsbury Hill" and the Buggles' "Video Killed the Radio Star" (featuring the vocals of Mick Martin), overall, the album plays too stiffly for these experts of synth-hewn dance/pop. Nothing reaches the exuberance of the group's remake of ABBA's "Take a Chance on Me." But to be fair, it's a tough challenge for any act to find a new twist for "Can't Help Falling in Love" and "You've Lost That Lovin' Feelin'," songs that have been covered plenty of times before.—SA

► THE EXIES

Inertia

PRODUCERS: Matt Serletic, Noel Golden

Virgin 13309

RELEASE DATE: Jan. 7

The exies ride a good mix of alt-rock, nü-metal, pop-rock, and more through their low-dose (35 minutes) sophomore album *Inertia*. The title is a red herring as the motion is ever-changing on this one. Kicking down the door with an L.A. Guns opening on "My Goddess," the exies gun a jacked-up bumper car through the swerve and verve of the Cars-like pop candy of "Can't Relate," the damn fine house fire of "No Secrets," the orchestra-supported "Creepin' Kamikaze," and the Beatles-with-bounce fun of "Lo-Fi." They even know how to get ominous with the hard'n'soft, shot-to-the-solar-plexus metal cut "Calm & Collapsed." And the execution is always mondo sexy. *Inertia* is worth a listen for its sheer Baskin Robbins-range of flavors.—AZ

★ SWEET HONEY IN THE ROCK

The Women Gather

PRODUCER: Toshi Reagon

EarthBeat! 73829

RELEASE DATE: Jan. 28

This a capella choral group has been delighting listeners with its unique, uplifting brand of gospel-soul for the past 30 years. *The Women Gather* shows that time has treated the quintet exceedingly well. Produced by Toshi Reagon (daughter of group member Bernice Johnson Reagon), this set is rife with richly layered material that provides timely odes—including the Sept. 11-inspired "Let Us Rise in Love" and "Prayer at the Crossroads," which details the effects of drug addiction on youth. The act contrasts headline-smart topics with heartfelt tunes like "Fly" and "Come Unto Me," which derive their depth from a resounding sense of history

SPOTLIGHTS



AARON NEVILLE

Believe

PRODUCERS: Barry Beckett, Aaron

Neville, Art Neville, Steve Lindsey

EMI Gospel 20381

RELEASE DATE: Jan. 28

Since he first cracked the top 40 in 1966 with "Tell It Like It Is" (a No. 1 R&B hit; top five on the Hot 100), Aaron Neville's gossamer tenor has been one of nature's great wonders. And on his second gospel release—which follows 2000's Grammy Award-nominated *Devotion*—the voice remains nothing short of angelic. Veteran producer Barry Beckett lends letter-perfect instrumental restraint throughout, wisely letting nothing compete with Neville's thrilling, singular interpretations of a set heavy with standards from a head-spinning array of genres. Straight choral gospel ("Oh Happy Day"), dead-on '60s soul ("A Change Is Gonna Come"), bubbling zydeco ("I Saw the Light"), shimmering pop balladry ("The Lord's Prayer"), and a divine, other-worldly "What a Friend We Have in Jesus" all contribute mightily to this transcendently beautiful work.—GE

RY COODER/MANUEL GALBÁN

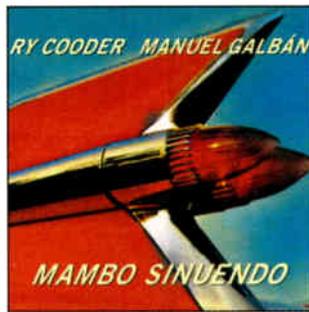
Mambo Sinuendo

PRODUCER: Ry Cooder

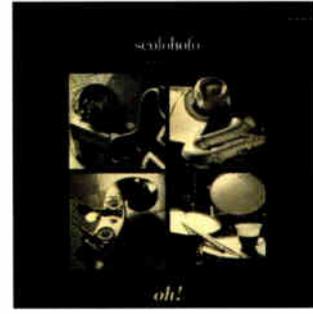
Perro Verde/Nonesuch 79691

RELEASE DATE: Jan. 28

Buena Vista Social Club production overseer Ry Cooder lends his clout to another relatively unsung Cuban master: guitarist Maneul Galbán, the formidable string-bender for the '60s doo-wop group Los Zafros (and latter-day concert accompanist for Buena Vista's Ibrahim Ferrer). Unlike Cooder's previous Havana sessions, this one eschews *son* and *bolero* stylings, leaning toward an electric sound reminiscent of Santo



& Johnny or even, at times, Esquivel. Backed by a superior band that includes drummer Jim Keltner, bassist Orlando "Cachaíto" López, and Cooder's son, Joachim, the two axemen spin sinuous circles around each other on this Latinized instrumental recital. Galbán is at his echo-laden best on oldies like Perez Prado's "Patricia" and the '50s ballad "Secret Love"; he shows off handsome keyboard chops as well. Cuban music and guitar aficionados should devour this splendid set.—CM



SCOLOHOFO

OH!

PRODUCERS: John Scofield, Joe Lovano,

Dave Holland, Al Foster

Blue Note 42081

RELEASE DATE: Jan. 28

Who needs a leader? For this one-off quartet of guitarist John Scofield, saxophonist Joe Lovano, bassist Dave Holland, and drummer Al Foster—hence ScoLoHoFo—the whole is at least as interesting as the sum of its parts. *OH!* finds each musician surrendering the limelight to an unending wave of communal ideas. While the compositions are somewhat similar in feel, the group has intuitively developed an intriguing sound defined by its members' playing styles, yet never hinging upon any one musician's individual input. When one musician steps forward, the parts of the supporting cast are equally captivating. Lovano's saxophone introduces the opening title track with a jaunty figure that is soon complemented by Scofield's smooth harmony lines, then by an easy rhythm that allows the melodies to float comfortably above it. The rest of *OH!* follows with similar ebb and flow, pleasantly conversational and rich with sublime intrigue.—SG

BURNSIDE PROJECT

The Networks, the Circuits, the

Streams, the Harmonies

PRODUCER: Burnside Project

Bar None 138

RELEASE DATE: Jan. 21

An indie-pop record dressed in electronic beats and tweaks, the debut album from the Burnside Project is a hybrid throwback to mid-'90s aesthetics, fusing lo-fi rock with ambient dance music best listened to on headphones. While other bands have mined the concept of beat-fueled indie-rock—Yo La Tengo and Ida, for starters—such efforts have generally been more rock than electronica driven. By contrast, *The Networks, the Circuits, the Streams, the Harmonies* has the feel of an IDM record. Burnside multi-instrumentalists Richard Jankovich and Gerald Hammill offset this computer noodling with a strong pop sensibility and winning contributors. Mendoza Line's Shannon McArdle provides guest vocals on five songs, and bandmate Pete Hoffman's guitar work is featured on the track "Assessing Your Performance." Author Rick Moody, writing under the pen-name Tyrone Duffy, provides the liner notes. Listeners may suspect they've heard this all before, but the album has an endearing vintage feel and a

charmingly chill vibe that generally compensates for the sense of familiarity that pervades the disc.—BG

MARK SELBY

Dirt

Vanguard 79718

RELEASE DATE: Jan. 28

In the realm of Texas-styled barroom blues-rock, Mark Selby has the makings of a major player. But from the ambition ringing loudly throughout *Dirt* it's clear that the Oklahoma-born singer/songwriter/guitarist is shooting for the sky. Yet, he's not going to get there with this set, an album that—despite its many rock-solid performances—will likely prove a stepping stone. Although infused with buckets of soul, these admirably diverse 11 cuts are simply just not compelling enough (lyrically or musically) to turn a great many ears Selby's way. And that by no means makes it a failure. A top-notch guitarist (the solo on "You" is particularly nice) and a singer who recalls John Hiatt, Jakob Dylan, and Lyle Lovett (in his most quiet moments), Selby is a fresh voice for fans of blues/rock. If that's your thing, check out the sweetly soulful, very Wallflowers-esque "If the World Was Mine" and the smooth "Back Door to My Heart"; but if that's not your thing, this is not for you.—WO

and ancestry. Although the current R&B radio landscape is narrowcast with hip-hop remixes and tweety faux-divas (thus instantaneously disallowing airplay for Sweet Honey), it is hard not to wonder what would happen if today's kids were exposed to such inspirational, soulful, and wholly accessible fare as this. Is there a hero at the format willing to take a chance and make a few positive waves?—LF

★ UNWRITTEN LAW

From Music in High Places

PRODUCER: John Alagia

Lava 83632

RELEASE DATE: Jan. 21

Here's a career jolter: Reasonably successful SoCal power pop/alt-rock outfit does acoustic show for MTV and comes off sounding better than ever. Hmm. But let's be clear, Unwritten Law's last album, *Elva* (which provides eight of the 11 tracks here, including the hit "Seein' Red"), was a stalwart disc with its metal and punk meteors deflected by tasty melodic brcaaks. It's just that the songs seem to reach a higher plane when unearthed and trimmed. Ergo, so does Unwritten Law. Its members are a talented crew who really deserve more notice. The funny thing is, they just might get it by accident.—AZ

R&B/HIP-HOP

► LIONEL RICHIE

The Definitive Collection

PRODUCERS: various

UTV/UME 440 068 140

RELEASE DATE: Feb. 4

Among artists who have left an indelible mark on R&B/pop is former Commodores frontman Lionel Richie. Melding R&B with adult contemporary, the singer/songwriter was an '80s chart fixture, thanks to such No. 1 hits as "All Night Long (All Night)," "Say You, Say Me," and "Hello." Those tunes—as well as such Commodores chart-toppers as "Just to Be Close to You" and "Easy"—constitute this latest retrospective. In addition to these much-cherished memories, the collection includes two new tracks. "To Love a Woman" is a midtempo duet with Enrique Iglesias that should have no problem finding a home at adult contemporary radio. Also included is "Goodbye," a ballad in the Richie tradition that appears on the international version of Richie's live *Encore* album (which will be released this year in the U.S.). Rounding out the package is a bonus disc containing choice selections, hand-picked by Richie.—GM

LATIN

► VARIOUS ARTISTS

Protagonistas de la Musica

PRODUCER: Alejandro Jaén

Sony Discos LAK 87543

RELEASE DATE: Dec. 24, 2002

Already a top five hit, the first album from the Telemundo network's reality/talent show features all 14 contestants singing covers of songs popularized by a wide array of artists. As may be expected, it's a spotty album. But considering that it was recorded while the show was still under way, the vocal quality, for the most part, is surprisingly good, and the production is solid. The two winners of the show, Barbara Higuera and Miguel Angel Guzmán, are placed in the latter half of the album, and both perform tropical tracks. Most outstanding is Higuera, whose rendition of "Corazón de Mujer" is strong and distinctive and thoroughly different from Melina León's original. The same can't be said for some of the other contestant's performances, including "Usted Se Me Llevó la Vida" (originally recorded by Alexandre Pires) and "Moscas en la Casa" (Shakira), which sound patently imitative. It would be unfair to rate *Protagonistas* at the same level as a regular studio album; many of the tracks sound amateurish, and they are. But still, there are some pleasant surprises here. And fans of the show can get another perspective of what they've been viewing.—LC

★ BOBI CESPEDES

Rezos

PRODUCER: Greg Landau

Six Degrees 657036 1076

RELEASE DATE: Feb. 4

After 20 years as the lead vocalist of Conjunto Céspedes, the group she founded with her brother and nephew in the early '80s, singer/composer Bobi Céspedes has branched out on her own with an album that mixes Cuban tradition with contem-

(Continued on next page)

CONTRIBUTORS: Susanne Ault, Matthew Benz, Leila Cobo, Gordon Ely, Larry Flick, Brian Garrity, Steve Graybow, Gail Mitchell, Chris Morris, Wes Orshoski, Michael Paoletta, Craig Roseberry, Chuck Taylor, Philip van Vleck, Ray Waddell, Adrian Zupp. SPOTLIGHT: Releases deemed by the review editors to deserve special attention on the basis of musical merit and/or *Billboard* chart potential. VITAL REISSUES: Rereleased albums of special artistic, archival, and commercial interest, and outstanding collections of works by one or more artists. PICKS (►): New releases predicted to hit the top half of the chart in the corresponding format. CRITICS' CHOICES (★): New releases, regardless of chart potential, highly recommended because of their musical merit. All albums and DVDs commercially available in the U.S. are eligible. Send review copies to Michael Paoletta (*Billboard*, 770 Broadway, 6th floor, New York, N.Y. 10003) or to the writers in the appropriate bureaus.

(Continued from preceding page)

porary elements, from R&B and funk to dance beats. It's an intriguing mix. Céspedes kicks off with "Rezós" and the ensuing "Obatala," both of which are literally prayers to the Yoruba deity, set over minimalist piano and *bata* drums. The initial "Rezós," in particular, acquires a trance-like feel, thanks to its electric bassline. Céspedes offers more standard old-style Cuban fare in "California" but the urge to experiment is too strong. "Anoche," whose melody and piano accompaniment suggest an old-fashioned bolero, throws the listener off with its hip-hop bass and drum beats that extend throughout the tumbao. Céspedes offers a refreshing taste of how tradition and innovation can intertwine, without sacrificing either in the process. Ultimately, though, *Rezós* is a welcome break from the "Buena Vista" rut Cuban music has fallen into.—**LC**

## COUNTRY

★ **STEVE RIPLEY**  
**Vocal With Instrumental Accompaniment**  
**PRODUCER: Steve Ripley**  
**Audium 8155**  
**RELEASE DATE: Jan. 7**

As a guitar innovator, studio wizard, and the engine that started the Tractors, Steve Ripley has never strayed too far from his Tulsa, Okla., roots. His first solo effort for Nashville-based Audium is an aural joyride, full of the kind of pounding shuffles, twisted knob-twisting, and rough-hewn Okie soul that powered the Tractors' best work. "Gone Away" is sheer brilliance as a percolating homage to the good stuff of yore, "Night Time Lover" smolders with vigor, and contemporary beats blend with beautiful Hammond organ on "Too Many Borderlines." A tinge of British Invasion crops up on such cuts as the crisp "Mr. Jingle Jangle," and Ripley evokes his past association with Bob Dylan on "Down Down (I Don't Believe You)." Later, "The Round and Round" is pure Tulsa shuffle, and "Crossing Over" is Bible-belt gospel. An inspired slice of understated genius.—**RW**

## WORLD

★ **KASSE MADY DIABATE**  
**Kassi Kasse**  
**PRODUCERS: Lucy Duran, Eduardo Llerenas**  
**Narada World 708776-17627**  
**RELEASE DATE: Jan. 28**

Kasse Mady Diabate comes from one of the most famous *griot* families in Mali. He's a wondrous singer of traditional Malian tunes, as we hear on "Balakono" and "Namanike." He also happens to be a contemporary artist who's conversant with a good many influences beyond his traditional music. The opening track, "Eh Ya Ye," is a swinging bit of Afro jazz, highlighted by Dramane Coulibaly's flute. The long-lived influence of Afro-Cuban music in West Africa is evident on several tracks here—most notably "Balomina Mwangi" and "Maimouna"—and Diabate is very much at his ease singing in this groove. The all-acoustic, elegant *Kassi Kasse* was recorded in Diabate's hometown of Kela in a mobile studio.—**PVV**

★ **JONAS HELLBORG**  
**Icon**  
**PRODUCER: Jonas Hellborg**  
**Bardo 042**  
**RELEASE DATE: Jan. 21**

Swedish bassist Jonas Hellborg has, for many years, been known as something of a wild man of jazz improvisation.

Since his emergence from Sweden in the early '80s, he's pursued free-form jazz and fusion with a passion. *Icon*, his latest project, is guaranteed to be as much of an adventure for the listener as it was for Hellborg. Collaborating with Shawn Lane (guitar), V. Umamahesh (vocals), V. Umashankar (percussion), and V. Selvaganesh (percussion), Hellborg has tracked four songs that total about 59 minutes. They are surely fully fledged improvisations, yet each has an uncanny cohesiveness. Familiar Indian rhythmic patterns often dominate, while Hellborg and Lane's solos venture from world beat to rock to jazz. The dexterity and imagination of these musicians is something to behold. Racked in the U.S. by City Hall Records.—**PVV**

## JAZZ

★ **FLORA PURIM**  
**Speak No Evil**  
**PRODUCERS: Gary Meek, Geoff Gillette, Yutaka Yokokura**  
**Narada Jazz 70876-17590**  
**RELEASE DATE: Jan. 28**

It's pretty much a given that Flora Purim can do no wrong. And in this collection of American and Brazilian standards, there's a steady and exquisite sense of style and good taste, from the enchanting "Primeira Estrela" (a movement from husband Aírto Moreira's orchestral piece "The Brazilian Spiritual Mass") to the opening "You Go to My Head." It would be too simplistic to call Purim's renditions Brazilian jazz, although Brazilian elements—notably Moreira's percussion and Oscar Castro Neves' guitar—permeate everything she does. Rather, Purim has developed a unique musical style that can translate convincingly to the most American of standards, Gershwin's "It Ain't Necessarily So" and Cole Porter's "I've Got You Under My Skin." Conversely, in these two tracks in particular, Purim's accent is distracting, but the musical results overcome the diction.—**LC**

## VITAL REISSUES

**THE HUMAN LEAGUE**  
**Dare/Love and Dancing**  
**PRODUCERS: Martin Rushent, the Human League**  
**Caroline 80601**  
**RELEASE DATE: Jan. 28**

When the Human League embarked on its journey in 1979, synth-pop was but a blip on the radar screen. The outfit's first two albums (*Reproduction* and *Travelogue*, also being reissued along with this set; all digitally remastered) served as primitive—now very dated-sounding—primers to a musical genre that would soon be heard around the world. By the time the League arrived at its third album, the glorious and very essential *Dare*, synth engineers Martyn Ware and Ian Craig Marsh left to form Heaven 17. Remaining members Philip Oakey (vocals) and Philip Adrian Wright (synths) recruited new members, including singers Joanne Catherall and Susanne Sulley, and ex-Rezillo member Jo Callis. Peaking at No. 3 on *The Billboard* 200 in 1982, *Dare* is home to such U.K. dance-pop hits as "Open Your Heart," "Love Action (I Believe in Love)," and, of course, "Don't You Want Me," which topped the Hot 100. Also included on this reissue is the act's remix project, *Love and Dancing*, originally credited

to the League Unlimited Orchestra (a wicked nod to Barry White's Love Unlimited Orchestra).—**MP**

**ETHEL MERMAN**  
**The Ethel Merman Disco Album**  
**REISSUE PRODUCER: Bill Meade**  
**ORIGINAL PRODUCER: Peter Matz**  
**Fynsworth Alley/UME 302 062 170**  
**RELEASE DATE: Jan. 28**

Who could ever forget that bizarre moment in 1979 when Ethel Merman, the first lady of American musical theater, became the "first lady" of disco with the release of her notorious camp-classic disco album on A&M Records? One is tempted to ask why, but, it was the '70s and disco was a hot commodity, so why not? The concept was so absurd that it almost bordered on brilliant. Now, at long last, this cherished "wrinkle in time" gets a proper CD issue for die-hard fans, the curious, and the uninitiated alike. Still mind-boggling, the collection includes disco interpretations of such signature Merman Broadway chestnuts as "There's No Business Like Show Business," "Everything's Coming Up Roses," the festive ragtime-meets-Donna Summer-inspired frenzy of "I Got Rhythm," and the previously unreleased "They Say It's Wonderful." Along with other titanic musical oddities like *William Shatner Sings*, Tammy Faye Bakker's "Ballad of Jim and Tammy," Goldie Hawn's *Goldie*, and *Jackie Gleason Presents Aphrodisia*, *The Ethel Merman Disco Album* is one of those priceless anomalies in popular music that's too surreal to ignore.—**CR**

**THE MENDOZA LINE**  
**If They Knew This Was the End**  
**PRODUCERS: the Mendoza Line**  
**Bar None 134**  
**RELEASE DATE: Jan. 21**

Finally appearing seven years after it was first recorded, the Mendoza Line's "lost" debut, *If They Knew This Was the End*, is an attempt by the band to present a more cohesive portrait of its early years. With its mixture of sweet jangle pop and lo-fi Sebadoh-style rock, *If They Knew* is a fish-out-of-water story as much as a document of the band's initial efforts to find its voice. While other Athens, Ga., bands like Olivia Tremor Control and Neutral Milk Hotel were reinterpreting '60s-era psychedelia, the Mendoza Line was attempting to synthesize influences ranging from the Replacements to American Music Club—a sound that put it at odds with its then-label, Kindercore, which never released *If They Knew*. Instead, the label included many of the tracks on the 1997 set, *Poems to a Pawnshop*. Whether or not *If They Knew* sheds any dramatic new light on the band at this point is debatable, but for loyalists the release is sure to be viewed as a treat. It arrives with liner notes from Mendoza co-leader Timothy Bracy and a half-dozen bonus tracks.—**BG**

## Billboard.com

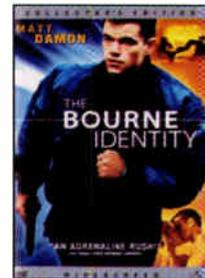
Also reviewed online this week:

- Brokeback, *Looks at the Bird* (Thrill Jockey)
- The Clean, *Anthology (Merge)*
- Fred Hersch, *Live at the Village Vanguard* (Palmetto)

# DVD REVIEWS

**THE BOURNE IDENTITY**  
**Universal widescreen 21551;**  
**full-frame 22363**  
**RELEASE DATE: Jan. 21**

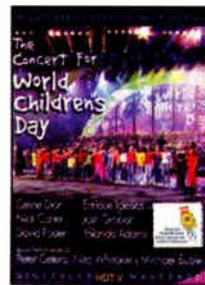
Matt Damon's leap into the action genre in *The Bourne Identity* is full of chest-pounding, what's-around-the-corner thrills, as taut a flick as its luscious European locations are vast in cinematic scope. The collector's edition DVD adds to the ride with bonus features that include an alternative ending (they picked the right one); Moby's video for the film's



"Extreme Ways"; keen director's commentary from Doug Liman, who explains mechanics behind the many thorny chase and fight scenes; a more compact "making of" feature; and notes on cast, crew, and production. Played as a DVD-Rom, the one-disc pack adds five interactive games to extend the combat to your computer screen, as well as access to a related Universal Studios Web site. Nothing equals the larger-than-life screening of this \$120 million film in a commercial theater, but the appreciable extras—along with the ability to use your remote control to watch Damon kick-box in slow motion—make *Bourne* a worthy selection to show off on the shelf.—**CT**

**THE CONCERT FOR WORLD CHILDREN'S DAY**  
**McDonald's Corp.**  
**RELEASE DATE: Jan. 8**

David Foster's *Concert for Children's Day* aired on ABC Nov. 20, 2002, but what network TV was able to fit in two hours pales compared with the full-length (nearly three hours)



spectacle released on DVD as a fundraiser for the charity, which raises money for Ronald McDonald Houses nationwide. Nineteen songs are performed by a wonderful variety of talented vocalists, including Celine Dion, Enrique Iglesias, Josh Groban, Yolanda Adams, Nick Carter, Peter Cetera (who doesn't even appear in the TV version), and a handful of burgeoning unknowns that Foster chose to showcase. He also debuts his World Children's Day anthem, "Aren't They All Our Children," the kind of misty, over-the-top ensemble piece that has become obligatory at these kinds of affairs. Heaps of bonus material run alongside, including visits to Ronald McDonald Houses by Dion and Carter, a making-of-the-anthem feature, behind-the-scenes footage, and plenty of information about the cause and participants. For those who saw the

telecast and want a memento, this DVD offers quite a bang for \$20, and all for a good cause, too.—**CT**

**ABOUT A BOY**  
**Universal Studios Home Video 21979**  
**RELEASE DATE: Jan. 14**

*About a Boy* is all about odd combinations, from 12-year-old Marcus and aging bachelor Will (played by Hugh Grant), who carve out an improbable friendship, to Paul and Chris Weitz, the film's brother-directors who were best-known previously for, of all things, *American Pie* and *American Pie 2*. The DVD, like the film, is quirky and winning. And while the film is the focus here, the DVD offers several noteworthy bonus features. In addition to commentary from the Weitz brothers, the DVD includes behind-the-scenes footage and interviews with Grant and others. Also included are the



full lyrics to "Santa's Super Sleigh," the Christmas song Will's father wrote and whose royalties keep his son aimlessly unemployed; and two music videos by Badly Drawn Boy, the Mercury Music Prize-winning artist whose music graces most scenes. His sweeping melodies are so much a part of the tone of the film, in fact, that the deleted scenes (*sans* music) included here as extras feel a little sterile without him.—**MB**

**101 DALMATIONS II: PATCH'S LONDON ADVENTURE**  
**Buena Vista Home Entertainment**  
**24010**  
**RELEASE DATE: Jan. 21**

This Disney animation adventure is full of scenes of Dalmation puppies streaming up stairs and across fields (and speaking with English accents, no less). Without mincing words, these Dalmations are too endearing for either children or adults to ignore. Jason Alexander, Barry Bost-



wick, and Martin Short add vocal heft, with Short as a snooty, smarmy artist who indulges for a while the ever-scheming Cruella de Vil's Dalmation fixation. Rounding things out are bonus music videos by British *Pop Idol* winner Will Young ("Try Again") and LMNT ("You're the One"); a "Lost in London" game, which has users finding the pups on a trip through London; and a behind-the-scenes "dog-umentary" that shows what the film ably demonstrates. Simply put, canines clearly are king.—**MB**

SINGLES

Edited by Chuck Taylor

POP

★ **DANIEL BEDINGFIELD James Dean (I Wanna Know) (3:35)**  
**PRODUCERS:** Daniel Bedingfield, Al Stone  
**WRITER:** D. Bedingfield  
**PUBLISHERS:** Sony/ATV/A1 Music  
**Island 15735 (CD promo)**

It would have been easier betting on a dark horse than predicting the love that radio showed to Daniel Bedingfield's previous "Gotta Get Thru This," which, as a techno-induced dance song, solidly defies top 40's current urban obsession. Follow-up "James Dean (I Wanna Know)" again drives home a manic, adhesive call-out hook that could gain favor with the kids in a hot second if given the chance. Bedingfield's vocal certainly has as much grit as any of today's rock stars, and the production is no more beat-driven than Madonna's top 10 "Die Another Day." If radio is willing to throw the dice, this could be the format's next ace. Good, cutting-edge stuff.—**CT**

★ **COUNTING CROWS Big Yellow Taxi (3:56)**  
**PRODUCER:** Ron Fair  
**WRITER:** J. Mitchell  
**PUBLISHER:** Siquomb, BMI  
**Geffen/Interscope (CD promo)**

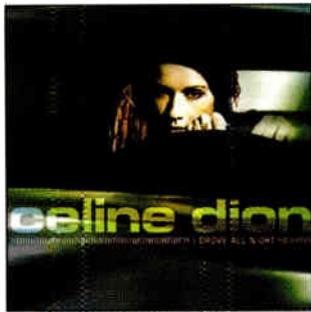
"Big Yellow Taxi" has certainly been down the highway a few times, with charted versions by originator Joni Mitchell, Janet Jackson, and Amy Grant. Counting Crows somehow manage to jump-start new life into the old jalopy, while adding an amiable rock edge that shakes out any suspected tread wear. The song is perfectly suited to Adam Duritz's folksy storytelling vocal style and in fact, conjures fond memories of the group's quirky 1994 bow, "Mr. Jones." Producer Ron Fair stripped on Vanessa Carlton in one version to sing a series of "bop bops" in the background (a seemingly self-serving move, considering that he produced her debut), which adds an appreciable playfulness. It's been a while since these guys have burned up the charts, but "Taxi" is certainly a warm reminder of the Crows' undeniable verve. A worthy contender.—**CT**

R&B

► **DRU HILL I Love You (4:15)**  
**PRODUCER:** Nokio  
**WRITERS:** T. Ruffin, M. Andrews, D. Morehead  
**PUBLISHER:** not listed  
**Def Soul 15770 (CD promo)**

Dru Hill was welcomed back to the scene with open arms by the R&B community, which launched current *Dru World Order* right into the top 10 with debut single "I Should Be." Follow-up "I Love You," also produced by group member Nokio, is a signature slice of slow-grooving soul, punctuated by those three words that have been said so many times, so many ways, by so many acts. The quintet punctuates theirs with a promise to stand true if only the object of affection will reconsider her decision to make an exit. Harmonies swirl alongside moans and pleas, while an insistent

SPOTLIGHTS



**CELINE DION I Drove All Night (4:00)**  
**PRODUCERS:** Peer Astrom, Vito Luprano  
**WRITERS:** B. Steinberg, T. Kelly  
**PUBLISHERS:** Billy Steinberg/Denise Barry Music, ATV-Sony, ASCAP  
**Epic 58547 (CD promo)**

Start your engines! With a \$10 million Chrysler campaign employing Celine Dion and her new "I Drove All Night" as its centerpiece, the superstar singer has found an ideal platform to circumvent radio's reluctance to embrace melodic pop. Add to that the thunderous publicity surrounding her three-year gig at Caesars Palace in Vegas and new album *One Heart*, both debuting March 25, and the Dion Defense is fully armed. This new version of the well-oiled Roy Orbison/Cyndi Lauper classic kicks into high gear with a seductive dance beat, beefy guitars, and a quintessential vocal in which Dion tickles the clouds with carefree abandon. It's a refreshing approach for both the song and artist, lovingly produced by longtime Dion insider Vito Luprano and Swedish hitmaker Peer Astrom, who worked on previous *A New Day Has Come*. This is the one to restore radio's romance with one of the great voices of the day.—**CT**



**CHANTAL KREVIAZUK In This Life (3:49)**  
**PRODUCER:** Gregg Wattenberg  
**WRITER:** C. Kreviazuk  
**PUBLISHERS:** Sony/ATV, SOCAN; Neverwouldathot Music  
**Columbia 59115 (CD promo)**

Ladies and gentlemen, prepare to meet your first favorite song of 2003. Canadian singer/songwriter Chantal Kreviazuk, who has been hiding on the Columbia roster since the mid-1990s (though a star up north), at last has a launching pad to become the label's shining star via "In This Life," which offers eight revved cylinders of pure, fiery, anthemic, elegant musical rapture. Led by her piano, Kreviazuk—the grown-up version of today's Avril, Vanessa, and Michelle movement—offers with seasoned virtuosity a pledge of affirmation to a doubting love, punctuating the message with glorious highs and subtle lows—and a chorus that is utterly exalting in its cultivated beauty. This intelligent and yet wholly accessible work is mainstream music at its finest, one of those moments that restores faith amid today's mockery of a pop landscape.—**CT**

punch gives the song a sense of driving sensuality. This is the stuff that made these guys famous; radio should be armed and ready to react.—**CT**

COUNTRY

★ **WILLIE NELSON WITH JON BON JOVI & RICHIE SAMBORA Always on My Mind (3:53)**

**PRODUCERS:** James Stroud, Frank Callari  
**WRITERS:** J. Christopher, W. Thompson, M. James  
**PUBLISHER:** not listed  
**Lost Highway 02833 (CD promo)**  
 This timeless ballad has a stellar history, having been previously recorded by Nelson and Elvis Presley, among others. Here it gets a beautiful update in the hands of Bon Jovi, Sambora, and Nelson. The song was recorded live last April at the Ryman Auditorium during *Willie Nelson & Friends Stars & Guitars*, a star-studded USA Network TV special that spawned the *Lost Highway* CD from which this single is taken. The arrangement is faithful to Nelson's hit version of the song. It begins with Bon Jovi delivering the first verse in a tender, emotional tone that wrings every nuance of feeling from each word. When Nelson comes in, you hear the crowd cheering as his distinctive voice sounds as if he'd just sang it for

the first time. The three voices weave together to create an intriguing blend, and the soulful steel guitar adds to the overall dynamic of this wonderful record. Here's hoping radio sees fit to take this classic to a whole new generation.—**DEP**

ROCK

► **FOO FIGHTERS Times Like These (4:16)**  
**PRODUCERS:** Nick Raskulinecz, Foo Fighters  
**WRITERS:** Foo Fighters  
**PUBLISHERS:** M.J. Twelve/EMI/Flying Earform/I Love the Punk Rock Music, BMI; Living Under a Rock/MCA, ASCAP  
**Roswell/BMG 60636 (CD Promo)**

Foo Fighters frontman Dave Grohl's name has become synonymous with rock radio in the past year. Between the Foes, his drumming on Queens of the Stone Age's "No One Knows," and Nirvana's posthumous "You Know You're Right," he began 2003 with three songs in the top 10 at both active-rock and modern-rock radio. The follow-up to the No. 1 "All My Life" looks to maintain Grohl's hit streak. Keeping with the band's knack for hummable choruses and catchy riffs, "Times Like These" is less frantic than "Life," but just as memorable, and it fits rock radio like a comfortable pair of jeans.—**BT**

IN CONCERT

**THE ROLLING STONES**  
**Jan. 18**

**Madison Square Garden, New York**

How? How, after 40 years, thousands of gigs, songs, studios, and miles; a trail of damaged or deceased accomplices; and vast changes in popular taste, can the Rolling Stones still live up to the designation "greatest rock 'n' roll band in the world?"

The band's Jan. 18 performance, the second of a two-night, sold-out stand at the Garden, provided a clear answer: It simply makes music like it always did, with little more than guitars, amplifiers, drums, microphones, and the raw sexual energy of tireless front-man Mick Jagger.

Say what you will about aging artists in the youth-driven world of rock 'n' roll, but Jagger, Keith Richards, Charlie Watts, and Ron Wood (average age: 58.5) present a more thrilling, raucous performance than most rockers less than half their age. From the moment they took the stage with "Street Fighting Man," the Stones generated enough heat to fire up a sub-freezing New York and the audience watching an HBO simulcast.

After a fall tour featuring stadium, arena, and theater dates, the Stones have hit many markets a second time, performing primarily in arenas. This downsizing from the gigantic proportions of a stadium show plays to the band's strength: The relative simplicity of the set complements their lean and tough, riff-based music. Not that an army of 100-foot-tall blowup dolls could compete with Jagger; the age-defying singer commanded the stage from the get-go, with the entire audience hanging on every utterance.

As in the band's prior MSG show two nights earlier, special emphasis was placed on the *Let It Bleed* album, widely regarded as one of its best. "Monkey Man," built around one of guitarist Richards' most demonic, hypnotic riffs, was stupendous; the fierce and telepathic interplay between Richards and Wood was especially noteworthy. (Clean and sober, Wood's chops are noticeably improved on this tour.)

The Stones also performed the title track from *Let It Bleed*, along with "Gimme Shelter" and "Midnight Rambler." The former featured vocalist Lisa Fischer, while the latter was an epic rendition rivaling the classic recording, from the same venue but 33 years earlier, heard on *Get Yer Ya-Ya's Out!*

The Stones truly appear energized by the deep album cuts they have dusted off for the Licks tour. On "If You Can't Rock Me" they seemed to tease the audience with the segue into "Get Off My Cloud" featured on "Love You Live," but instead followed up with new song "Don't Stop" from the *40 Licks* compilation. Similarly, "Can't You Hear Me Knocking," one of the band's funkier and more experimental recordings, and the aforementioned "Monkey Man" had Jagger screaming into his wireless microphone, dancing maniacally, and racing across every square inch of the expansive MSG stage. Richards performed the rare "Thru and Thru" from 1994's *Voodoo Lounge*, a song more recently featured on HBO's *The*

*Sopranos*. "Happy," another Richards-sung track and fan favorite, followed.

How to top two hours of unchecked ferocity? If you're the Stones, bring out Sheryl Crow for a duet. Surprise guest Crow, decked out in American flag-adorned trousers, helped belt out "Honky Tonk Women" to the delight of the capacity crowd.

As if that weren't enough, the Stones saved the intimate "B" stage, situated in the center of the floor, for the end of the set. There, the Stones plus bassist Darryl Jones and long-time sidemen Chuck Leavell (keyboards) and Bobby Keys (saxophone) sealed their status as once and, apparently, forever, the world's greatest rock band, tearing through rave-ups "It's Only Rock and Roll (But I Like It)," "When the Whip Comes Down," and "Brown Sugar."

An encore consisting of familiar classics "Sympathy for the Devil" and "Jumpin' Jack Flash," provided further illustration that, 40 years on, a Rolling Stones concert is a force of uncommon strength, a performance far more stimulating than that of the vast majority of touring acts today. "I read in the paper today that this is the last time the Rolling Stones are playing the Garden," Jagger teased between songs. "I don't think so."—**CW**

**THE GET UP KIDS**

**Jan. 19**

**House of Blues, Chicago**

With a rollicking set of the band's strongest material, a few new songs, and an odd cover or two that pleased the packed House of Blues, the Get Up Kids reassured Chicago fans thrown off by last year's mellow *On a Wire* that these Kansas City boys can still rock.

Ambling out nonchalantly, the quintet immediately launched into the uptempo "Holiday," with energetic singer/guitarist Matt Pryor rallying his bandmates, who played skillfully and ecstatically.

As the easy-smiling group remained rooted in its spots for most of the set, fans danced and crowd-surfed to such old faves as "Woodson" and "Mass Pike." Yet, when the band played material from *On a Wire*, all that madness screeched to a halt. While they may be some of the band's more complex and expertly written tunes, catchy and tuneful numbers like "Overdue" fell flat.

The band didn't seem to feed off the crowd, whether it was during the highest high or mellowest low. The group seemed insulated onstage, especially when working through new tracks that merged the musicianship of *On a Wire* and the intensity of its earlier punk-infused material.

Surprisingly, the most endearing moments of the night found the band goofing around by playing bits of Nirvana's "Smells Like Teen Spirit" before its own "Don't Hate Me." The encore opened with the Cure's "Close to Me," from 2001's *Eudora*, reminding one and all that emo is not the first popular rock sub-genre to deal almost exclusively with heartache. The band then effortlessly transitioned back into its own material with "Action and Action" and the hard-rocking "Ten Minutes."—**DT**

**CONTRIBUTORS:** Deborah Evans Price, Chuck Taylor, Bram Teitelman, David Thomas, Christopher Walsh. SPOFLIGHT: Releases deemed by the review editors to deserve special attention on the basis of musical merit and/or *Billboard* chart potential. NEW & NOTEWORTHY: Exceptional releases by new or upcoming artists. PICKS (►): New releases predicted to hit the top half of the chart in the corresponding format. CRITICS' CHOICES (★): New releases, regardless of chart potential, highly recommended because of their musical merit. Send review copies to Chuck Taylor (*Billboard*, 770 Broadway, 6th floor, New York, N.Y. 10003) or to the writers in the appropriate bureaus.

# SONGWRITERS & PUBLISHERS

## Words & Music™



by Jim Bessman

**GRAMMY SONG CONTENDERS:** This year's Grammy Awards song of the year nominations present a remarkable, if not unique, dichotomy.

Three of the songs—Avril Lavigne's "Complicated" (written by Lavigne and the Matrix), Norah Jones' "Don't Know Why" (Jesse Harris), and Vanessa Carlton's self-penned "A Thousand Miles"—reflect the youthful concerns of the three female vocal newcomers and would seem to be perfect pop-song candidates for the category. The other two nominees—Bruce Springsteen's "The Rising" and Alan Jackson's "Where Were You (When the World Stopped Turning)"—are not only written and performed by veteran male superstars but offer somber musings on the horrors of Sept. 11, 2001. Hardly the lyrical stuff of typical Grammy pop song of the year fare.

The Springsteen and Jackson submissions were equally powerful yet diametrically opposite in approach. Springsteen's heavily produced, anthemic "The Rising" is the title track of an entire Sept. 11-centered album and offered a harrowing vision of the cataclysmic events. Jackson's "Where Were You (When the World Stopped Turning)," however, appeared on his *Drive* album almost as an afterthought, following the phenomenal response to his surprise introduction of the rapidly written song on the Nov. 7, 2001, Country Music Assn. Awards show.

Deeply personal and self-effacingly simple, "Where Were You (When the World Stopped Turning)" struck a near-universal chord with poignant, understated eloquent contemplations and a basic, overriding "love is the answer" theme. Ironically, though, the lyrics "I'm just a singer of simple songs/I'm not a real political man/I watch CNN but I'm not sure I could tell you/The difference in Iraq and Iran" drew criticism for inadvertently pointing out our dangerously widespread ignorance of the rest of the world.

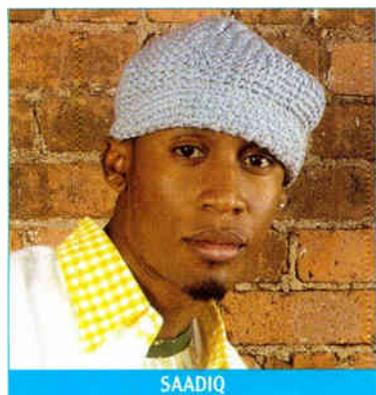
Springsteen, too, had his detractors, some chiding him for not tying in his recording with Sept. 11 charities. Undeniable, however, is that these two genre giants turned out thought-provoking songs that were both awe-inspiring and Grammy Award-approved.

So who wins? Springsteen and Jackson would cancel each other out—except that Jackson, despite his huge *Drive* album, is still country. But Jones, Lavigne, and Carlton would

also cancel each other out, though with Jones' *Come Away With Me* topping the charts, she's fresh in the minds of voters.

It says here that in this category, at least, it's Springsteen's year. But the big songwriter winner is already Raphael Saadiq, up for three songwriting nominations: In the best R&B song category, he co-wrote "Be Here," from his *Instant Vintage* debut solo album, and "Love of My Life (An Ode to Hip Hop)," from the *Brown Sugar* soundtrack. "Love of My Life" is also nominated for best song written for a motion picture, television, or other visual media.

"I've never been into doing things for awards, but it's cool because you get a chance to be looked at at such a high level," Saadiq says.

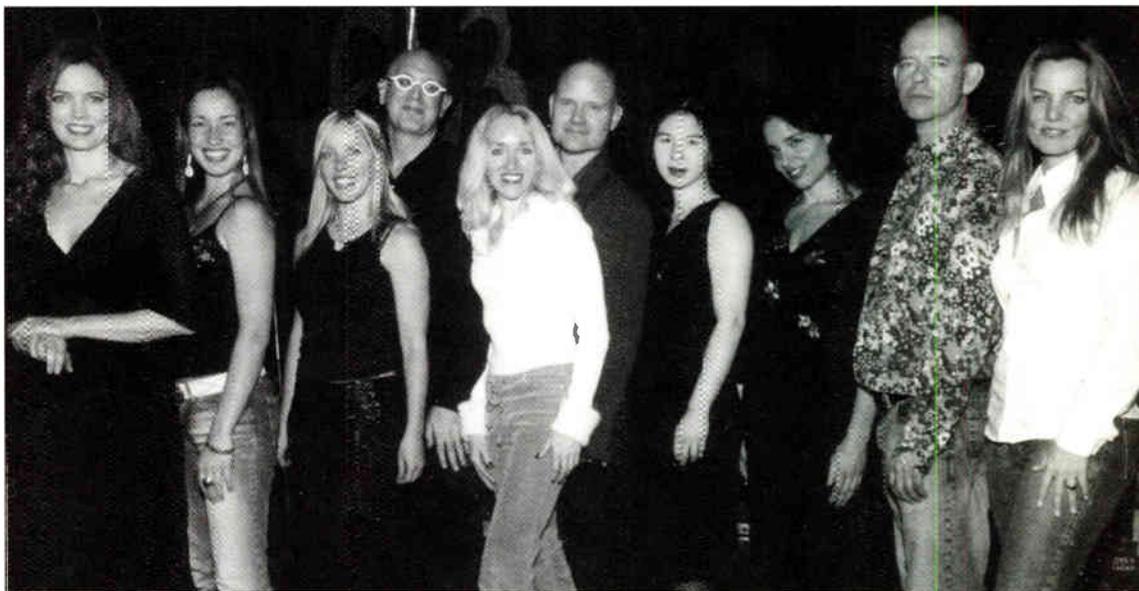


SAADIQ

"I'm sort of a different type of songwriter," the former **Tony! Toni! Toné!** and **Lucy Pearl** member adds. "I have an unorthodox way of writing, so being recognized as a writer is huge for me."

The Universal Music Publishing (ASCAP) writer adds that he writes "from the heart and also from the vibe." Referring to "Love of My Life," which was performed by **Erykah Badu Featuring Common** and co-written with Badu, **Madukwu Chimwah**, **Rashid Lonnie Lynn**, **Robert Ozuna**, **James Poyser**, and **Glen Standridge**, Saadiq says that the key was "letting Erykah be Erykah. When you work with such creative writers, you have to give them the opportunity to be who they are. That's what makes a great project."

Conversely, Saadiq adds, "When I write for myself, I get the chance to be who I am." Laughing, he notes that ever since his early **Tony! Toni! Toné!** days, "I've had to deal with A&R people who don't understand what I'm doing. I'm not saying I know what I'm doing either, but whatever it is, it's worked!"



**SHOF Showcases.** The Songwriters Hall of Fame (SHOF) and the National Academy of Popular Music (NAPM) in New York recently sponsored the 44th Songwriter Showcase, featuring eight singer/songwriters selected from more than 160 NAPM member submissions. Pictured, from left, are Asa Rydman of Asa's Garden, Jillian Speer, Maria Christensen, SHOF projects director Bob Leone and managing director April Anderson, Chris Glenn, Emiko, Lisa Karp, Karl Mullen, and Jennifer Barrett. (Photo: Shawn Ehlers)



**ASCAP Salutes Mayer's Tour.** New York ASCAP membership executives celebrated the successes of songwriter/artists John Mayer and Martin Sexton and their producer/fellow ASCAP member John Alagia during Mayer's recent concert tour, which Sexton opened. Pictured, from left, are ASCAP's Courtney Hard, Sexton, Mayer, Alagia, and ASCAP's Sue Devine.



**Reach Global Rocks Out.** Reach Global in New York has signed a worldwide co-publishing deal with hip-hop producer Pete Rock. Pictured seated, from left, are Rock and his manager, Jonathan Dworkin of Brickhouse Entertainment. Pictured standing, from left, are Reach Global VP of creative services Scott Rubin, president Michael Closter, and associates Justin Carducci and Michael Sannuto.



**SGA's Studio.** The Los Angeles office of the Songwriters Guild of America (SGA) recently hosted "The Songwriters Studio," a showcase in Santa Monica, Calif., featuring upcoming and hit songwriters. Pictured, from left, are SGA board member/songwriter Phil Swann, Leiber & Stoller Music's Randy Poe, event host Denise Bradley, SGA board member/songwriter Jerry Fuller, and SGA West Coast director Aaron Meza.



**SESAC's Holiday.** SESAC recently held its annual West Coast holiday gathering for songwriter and publisher affiliates at Santa Monica, Calif.'s Buffalo Club. Pictured, from left, are attorney Michael Perlstein, SESAC's Dennis Lord, and songwriter Pamela Oland.

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# MERCHANTS & MARKETING

## WVG Makes Ready Ring-Tone Catalog

Latest Agreement Offers Chicago, Devo, And Others On Sprint Mobile Service

BY BRIAN GARRITY

LAS VEGAS—The year ahead looks to be a big one for music delivery to cell phones in the U.S.

Attendees of the recent Consumer Electronics Show (CES), held Jan. 9-12 in Las Vegas, say that with telecommunications companies now in the midst of rolling out next-generation "3G" networks that enable consumers to surf the Web and more, the music opportunity in the U.S. is queuing up faster than some originally thought.

Michael Nash, Warner Music Group (WVG) senior VP of Internet strategy and business marketing, says, "Everyone's projecting ring-tone sales are going to triple this year over last year, and that could be conservative. New formats are coming online more quickly than people had anticipated."

While the U.S. ring-tone market lags behind the business in Europe and Japan, expectations are that the U.S. will catch up with the rest of the world within the next two to three years.

In a move to meet what it calls a "tremendous consumer interest" in ring tones, WVG is making its content available on a host of next-generation services from such companies as AT&T and Sprint.

The latest pact WVG has made will enable Sprint PCS mobile-phone users to enjoy some of its catalog. Under the agreement, Sprint customers who use the PCS Vision network can download ring-tone versions of WVG songs, have their favorite artists announce incoming calls, and sample clips of new music via a streaming subscription service.

Fifty-six acts are currently being promoted through the program. They include Audiovent, the B-52's, Michelle Branch, Chicago, Devo, Disturbed, the Donnas, Fabolous, the Flaming Lips, Nappy

Roots, Laura Pausini, Simple Plan, and Uncle Kracker.

Celebrity Voice Ringers, a service where an artist announces an incoming call, and animated ring tones/screen savers, in which an artist's image is featured on the

tion costs \$3.99. Half of the 56 aforementioned acts are available on the streaming service.

WVG executives point out that the deal is notable not only because it marks the first subscription music-sampling service on the wireless Web but because it is also the first time a music company has worked with its artists to put together a catalog of new ring-tone format material that is official artist content.

"Obviously you can't do an artist voice ringer without the artist," Nash says. "And with the animated ring tones, it's an interesting enough creative format that the artist is getting very involved in doing new stuff with us. So it's an extension of the idea of us working with artists—not just their approval, but they're actually involved in the actual creative [process]."

Nash says that as much new content as possible will now be released for wireless consumption.

"What we're going to do is cycle through the promotional channel here the way we do online and in radio," he says. "We're going to do the advance release of every priority artist in the wireless format, provided we can enter into a deal with the artist to do so."

WVG executives claim that part of the appeal of the wireless business is that it is a new revenue opportunity for both the artist and label.

"On the recorded music side, we do a new deal with the artist for all of the new format ring tones," Nash said. "And we come up with a new revenue split with them."

What's more, there is more immediate financial gain in ring tones and wireless content vs. digital downloads.

"We are selling a lot more ring tones than digital downloads," Nash says. "It's clearly a whole different ballgame than the online distribution ballgame."



*'We're going to do the advance release of every priority artist in the wireless format, provided we can enter into a deal with the artist to do so.'*

—MICHAEL NASH,  
WARNER MUSIC GROUP

phone's display, both cost \$2 per download. High-quality-sound ring tones, known as polyphonic ring tones, cost \$1 per download.

WVG and Sprint are also offering access to streaming sound clips of new and prereleased music on a subscription basis. A 90-day subscrip-

## Handleman Does Not Expect Kmart Product Returns

BY ED CHRISTMAN

NEW YORK—Record-label executives do not have to fear product returns as a result of Kmart's announcement that it will close an additional 326 stores as part of its Chapter 11 reorganization. That's the word from a spokesman for the Troy, Mich.-based Handleman Co.

"The last time, when they said they closed 287 stores, the goods stayed in the stores and were sold off," the spokesman says. "At this point, I have no reason to believe it will be different this time."

But the closures do come at a cost to the music industry. Handleman expects that the sales decrease resulting from the closings will be approximately \$45-\$50 million annually. That is in addition to the \$35 million in lost annual revenue that the company experienced when it closed 287 stores last February, when Kmart first filed for Chapter 11 protection.

That represents more than 3% of Handleman's total sales. At the time of the bankruptcy filing, Kmart accounted for 35% of Handleman's annual sales. (Among the distributor's other clients is Wal-Mart.)

Handleman officials have continually maintained that underperforming Kmart stores also represent the underperforming music departments. Thus, the distributor does not expect the closures to have any "meaningful" effect on its bottom line, and

it expects to offset the lower income resulting from the closings with cost reductions and sales growth from elsewhere. In fact, a company press release says that Handleman anticipated the store closings and has already begun the process of adjusting its overhead structure to a level appropriate to support its ongoing customer base.

In a statement, chairman/CEO Stephen Strome said, "As we do with all our customers, we're working closely with Kmart to help them accomplish their objec-

tives. We fully support Kmart's efforts to return to profitability and will make decisions that reflect our support in addition to securing our ongoing performance."

Kmart says it is targeting April 30 as the date it plans to emerge from the Chapter 11 reorganization. The closures leave Kmart with 1,500 stores.

Additional store closures at Kmart come amid a wave of store closings in the music retail sector in the fallout from a tepid holiday selling season. Among the closures, Trans World Entertainment is shuttering 40 stores, and Best Buy has closed 110 Musicland stores and is reassessing the Musicland operation (Retail Track, *Billboard*, Jan. 25). Distribution executives are estimating that the industry could lose as many as 500 music stores in the first half of 2003.



Handleman  
Company  
www.handleman.com



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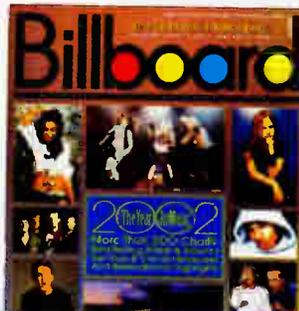
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## DiMuro Sees Efficiencies In New BMG Structure

BMG Strategic Marketing Group—the newly created division housing BMG Special Products, BMG Heritage, Strategic Marketing, and Direct Response TV—is set to begin rolling out its first projects as an integrated unit this quarter. Initial releases include titles from Elvis Presley, Yanni, and Dolly Parton.

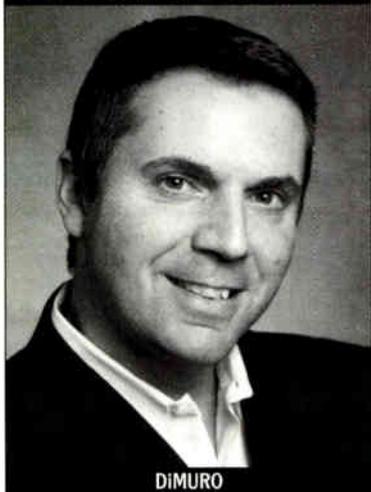
As part of the reorganization, catalog exploitation will be centralized under former special-products chief Gary Newman in the role of executive VP of BMG Special Products/BMG Heritage (*Billboard*, Dec. 21, 2002).

Joe DiMuro, executive VP of the New York-based unit, outlines BMG's motivations for linking the businesses and his vision for the group:

### What are the benefits of the new structure?

There is a certain amount of efficiencies that can be created from integrating the units. We can bring in more marketing and strategic marketing aspects through some of the special-products releases that are coming out. Certainly we can apply some of the marketing principles of the *Elvis 30 #1 Hits* campaign across a variety of different catalogs and repertoires. I'm not saying everything is going to be Elvis Presley. It's not. But there are

### 6 Questions



DiMURO

certain principles that are fundamental that we can apply. And they haven't been applied before. Everything had been done in very separate units; the intent here is to unify it.

### What are the cost-saving opportunities?

There are several reasons for the exercise. First, there's the strategic standpoint. But there's also an economic standpoint. Financially there are certain savings and scales of

economies. Not only in terms of personnel but also in terms of the functionality of the businesses.

I think you can look for more consolidation in the amount of agencies we work with and in the amount of outsourcing that we do. A lot of it now will be done in-house or with a select group of agencies that will work with all the business units, rather than hiring independently in each of these silos.

### Are there going to be layoffs?

Not necessarily. It's really not a case where we're looking at layoffs or termination of personnel. I think it is, in most cases, expanded responsibilities and redeployment of responsibilities.

### What's happening with direct-response TV?

We're in the process of hiring an executive specifically to work on direct-response TV initiatives. In the past it was fragmented. I did some of it; Gary Newman did some of it. We would outsource the creative, and I would deploy a project manager to oversee the initiative. What we're looking at now is hiring someone much more for the A&R and repertoire standpoint, as well as to oversee the joint venture between BMG and Warner Music Group on the Totally Hits collection, and also to look at additional joint-venture and third-party cooperative alliance programs that can be solicited on television.

### Are you viewing licensing to digital-subscription services as an online strategic marketing initiative?

That's right. It's going to be handled by [senior director of online strategic marketing] Keive Huffman. He's been with me at RCA handling all the online affiliate relationships with MSN, AOL, Launch, vh1/mtv.com, and so on, but more from a marketing perspective. We're now adding to his responsibilities the commercial aspects of all the digital licensing. Previously that was handled by a consortium. Gary Newman and his group were doing all the production and processing of the licensing, [BMG Distribution president] Pete Jones and his group were overseeing the marketing applications of these licenses, and the business affairs group was overseeing licensing for BMG corporate worldwide. Now we've consolidated all of it within this department. We're handling all the licensing and all the business affairs and deal generation points.

### What about DVD?

Another aspect of the BMG Strategic Marketing Group is we are aggressively looking at catalog acquisitions and new product development acquisitions, including formats like DVD. That's an area of growth for us, which, again, had been handled in a very fragmented way in the past. Now all the DVD business development and marketing/sales/distribution applications will work through our department.

BRIAN GARRITY

## Declarations Of Independents™



by Chris Morris

**VAGRANT PRODUCES:** Vagrant Records, the Los Angeles-based indie that has enjoyed great success in the pop-punk and emo realm, is branching out with the establishment of an in-house production subsidiary, Vagrant Entertainment.

TVT-distributed Vagrant—home of *Dashboard Confessional*, *Paul Westerberg*, the *Get Up Kids*, *Alkaline Trio*, and *Rocket From the Crypt*, among other popular acts—has long produced its own videos in-

Angeles offices, currently has a commercial and a theatrical feature in development.

**SPINNING A WEB:** Compendia Media Group has launched its own music-licensing Web site, *compendialicensing.com*. The interactive site features listings of Compendia's 10,000 proprietary music titles, drawn from a breadth of genres. The searchable site includes artwork, reviews and quotes, and streamed song samples for each selection. Compendia director of licensing *Kym Rich* oversees rights availability and pricing for all uses in North America.

**QUICK HITS:** Koch Entertainment Distribution in Port Washington, N.Y., has signed an exclusive distribution agreement with Web Entertainment in Detroit. The company is operated by hip-hop producers *Jeff* and *Mark Bass*, who released *Eminem's* debut album *Infinite* in 1996 and *The Slim Shady EP* in 1997. Initial releases under the Koch deal will include debut albums from Detroit acts *King Gordy* and *8 Mile Style* and a set of new material by Detroit rock-'n'-rollers *the Romantics*. . . Confidential Records in New York has sealed an exclusive distribution deal with Portland, Ore.-based *Burnside Distribution*. Confidential was founded in late 2001 by *Michael Shelley* and *Dean Brownrout*, formerly with *Big Deal* and *Paradigm Associated Labels*, respectively. The label's most recent releases include *No Good to Cry: The Best of the Wildweeds*, a snazzy compilation of '60s sides by Connecticut garage band *the Wildweeds*, which featured future *NRBQ* member *Al Anderson* among its members.

**NAVARRE IN PRINT:** The new issue of the regional publication *Minnesota Business* includes a lengthy cover story about New Hope, Minn.-based distributor *Navarre Corp.* Writer *Mark Druskoff's* piece, which includes a lengthier-than-usual interview with Navarre CEO/president *Eric Paulson*, credits Paulson with building his company through a canny early entry in the computer software market. But the cautionary story also pointedly notes the costly failures of Navarre's '90s adventures in such Web-based subsidiaries as *NetRadio* and the Internet platform *eSplice*. Druskoff says of Paulson's sometimes premature technology ventures, "[Sometimes] when you get close to the fire, you get burned." For more info, see *minnesotabusiness.com*.



EGAN

house; *Maureen Egan*, sister of label co-owner *Rich Egan*, and her partner *Matthew Berry* have directed all the company's clips.

*Rich Egan*, who is partnered in the label with *Jon Cohen*, saw it as a short step from making videos to moving into commercial and film production and soundtracks, which are natural channels through which to exploit Vagrant's talent roster.

"We wanted to find different ways to expose our music to people," Egan says. "We're not everybody's first choice for soundtracks. We figured, 'Why don't we start it ourselves?'"

To helm the operation, Egan and Cohen brought in longtime friend *Andrew Kobliska*, a former VP at top advertising agency *J. Walter Thompson* and former head of ad firm *Gravy*. *Kobliska*, *Maureen Egan*, and *Berry* form the core of Vagrant Entertainment.

*Rich Egan* says the production side of Vagrant will reflect the core approach of the label. "Our motto is, 'Do it better, do it cheaper.' We don't see any reason why videos have to cost several hundred thousand dollars. . . You can do it just as good for \$50,000.

"We're connected with a bunch of talented people, whether it be writers or directors. I want to expose them," he adds. "We're going into it with a punk-rock ethos, giving creative people a shot."

Vagrant Entertainment, which will be based in the label's Los

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## 2002 NARM Award Nominees Announced

The National Assn. of Recording Merchandisers (NARM) has announced the nominees for its 2002 Merchandiser and Supplier of the Year Awards.

Finalists for **retailer of the year, large division**, are Best Buy Co., Borders Inc., Target Stores, Tower Records/Video/Books, and Trans World Entertainment Corp. Up for **distributor of the year, large division**, are BMG Distribution, EMI Music Distribution, Sony Music Distribution, Universal Music & Video Distribution, and WEA Corp. **Wholesaler of the year, large division**, finalists are Alliance One Stop Group, Anderson Merchandisers, and Handleman Co. Finalists for **entertainment software supplier of the year, large division**, are Interscope/Geffen/A&M, Island Def Jam Music Group, and Rhino Entertainment.

**Retailer of the year, small division**, finalists are Louisville, Ky.'s Ear X-tacy, Minneapolis' Electric Fetus, and Denver's Twist & Shout. **Retailer of the year, medium division**, finalists are Portland, Maine-based Bull Moose Music, South Plainfield, N.J.'s Compact Disc World, New York's J&R Music World, Alston, Mass.-based Newbury Comics, Los Angeles-based Virgin Entertainment Group, and Austin's Waterloo Records & Video.

Kenilworth, N.J.'s Big Daddy Music Distribution; Long Island City, N.Y.'s Musicrama.; and Graham, N.C.'s Redeye Distribution are finalists for **distributor of the year, small division**. Charlotte, N.C.-based Baker & Taylor; New Hope, Minn.-based Navarre Entertainment Media; Port Washington, N.Y.'s Koch Entertainment Distribution; and four New York-based distributors (Alternative Distribution Alliance, Caroline Distribution, RED Distribution, and Ryko Distribution) are vying for **distributor of the year, medium division**.

Electric Fetus, Honolulu's Mountain Apple Co.; Miami's MSI Music; Trenton, N.J.'s Scorpio Music; and New Hyde Park, N.Y.'s Unique Music are up for **wholesaler of the year, small division**. Baker & Taylor, Pittsburgh's Galaxy Music Distributors; Anaheim, Calif.'s Norwalk Distributors; San Antonio's Southwest

Wholesale; and Irvine, Calif.'s Super D are finalists for **wholesaler of the year, medium division**.

Chicago-based Alligator Records; Buffalo, N.Y.-based Righteous Babe Records; Gloucester, Mass.-based Rykodisc; and Nashville-based Universal South are up for **entertainment software supplier of the year, small division**. Los Angeles-based

Epitaph; New York-based the Verve Music Group; and Santa Monica, Calif.-based Welk Music Group are the **entertainment software supplier of the year, medium division**, finalists.

For the sixth consecutive year, *Billboard* is a finalist in the **related products and services** category; it has won four times (see Home Front, page 77). Case Logic, Leslie Dame Enterprises, and *Billboard* sister company Nielsen SoundScan are also nominated in the category.

## DaimlerChrysler To Sponsor Dion's Caesars Palace Run

Celine Dion has strengthened her association with DaimlerChrysler, with which she signed a \$10 million spokesperson contract last November. The automaker has signed on as the presenting sponsor of Dion's three-year stand at Caesars Palace in Las Vegas, which opens March 25. The deal will include a hefty Chrysler presence at the new Caesars Palace Colosseum, including signage, vehicle placement in the lobby, and video displays. Dion's new single, a remake of "I Drove All Night," is the centerpiece of Chrysler's new ad campaign. The song is included on her new album, *One Heart* (Epic), which streets the opening day of the show.

The sponsorship deal was engineered by AEG Live, whose Concerts West division is the show's producer.

CHUCK TAYLOR

## Retail Track™

by Ed Christman



**BEST TEAM:** In bringing Gary Arnold back inside Best Buy to be a merchant, the company is returning to the team that is viewed by music suppliers to have been the most effective in managing the chain's entertainment-software presence since it first added the product line in 1989. But more on that in a minute.

The new Best Buy structure will have familiar faces in some of the same roles. Executive VP Mike London is responsible for all merchandising, while chief marketing officer Mike Linton will be responsible for all marketing and advertising; Mike Kesky, president of U.S. retail stores for both Best Buy and Musicland, will be responsible

entertainment and then was the first head of sales at Hollywood Records—took over leading the Best Buy music and video effort when Jeff Abrams left the chain. Arnold oversaw that area from 1996-1999, when Pagano was in charge of the video category there. Then Arnold started the Redline label, which resulted in Pagano taking over the entire entertainment category for Best Buy.

The Redline label, meanwhile, will continue to operate, sources suggest, and will likely be headed by GM Jennifer Johnston-Schaidler, who will report to Arnold.

While the management team is now solidifying at Best Buy, vendors are still concerned about how much music will be cut back at Best Buy and what will happen with the Musicland portion of the chain once Best Buy completes its review of that business. Those answers are not expected until the chain reports its year-end numbers.

**RAY OF LIGHT:** With Warehouse Entertainment filing for bankruptcy protection (see story, page 6), Lew Garrett is now involved in his third Chapter 11 filing in the past five years (remember Camelot and Valley Media?), and some vendors are teasing him by calling him "the industry's black cloud." I would argue that instead of calling him a black cloud, you should view him as the industry's silver lining when it comes to bankruptcies. If you think otherwise, look back through the years to some of the onerous filings that the industry's been involved in. I don't need to remind credit executives of some of the shenanigans they have faced in past filings, because they surely appreciate dealing with someone they trust, which is always the case when you are dealing with Garrett.

In fact, when Garrett considered taking the Warehouse job last summer, he is said to have understood that Warehouse might wind up as a Chapter 11 filing and was worried about being tarred in the very same way that some are now jokingly referring to him. But I, unfortunately, am not making a joke when I suggest that Garrett may have a whole new career ahead of him, considering the way the industry is going.

**MAKING TRACKS:** Terri Williams, the VP of advertising who resigned from Tower Records last October, is seeking opportunities. She may be reached at territower@aol.com or 916-952-7123.



ARNOLD

for all retail operations; and executive VP Mark Gordon will be in charge of the supply chain and information technology.

Arnold, who will now hold the title of senior VP of entertainment, will report to London. Joe Pagano, senior VP of enterprise entertainment, will oversee music, and Jill Hamburger—VP of video, gaming, and computer software—will oversee movies and games. Both report to Arnold.

Until the integration is final, Musicland department heads will report to their counterparts at Best Buy. Musicland executive VP Connie Furhman is overseeing the integration.

Arnold's return to retail—he had been overseeing the Redline label, which he founded for Best Buy—is viewed as a major positive by vendors, who credit him with not only being a good merchant but a creative marketer as well. Vendors also are comforted that the widely respected Pagano will remain an important part of the team. In fact, many vendors say that Best Buy's entertainment-software effort was at its best during the Arnold/Pagano regime.

Arnold—who once upon a time was head buyer at Trans World En-

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# FEBRUARY 1 2003 Billboard TOP KID VIDEO

THIS WEEK	LAST WEEK	TITLE	PROGRAM SUPPLIER & NUMBER	PRICE
1	1	<b>THE LAND BEFORE TIME: JOURNEY TO BIG WATER</b> UNIVERSAL STUDIOS HOME VIDEO 60161	5 Weeks At Number 1	19.95
2		<b>BARNEY &amp; FRIENDS: SONGS FROM THE PARK</b> BARNEY HOME VIDEO/HIT ENTERTAINMENT 2079		14.95
3	2	<b>RAPUNZEL</b> ARTISAN HOME ENTERTAINMENT 12948		19.95
4	5	<b>SEA STORIES</b> NICKELODEON VIDEO/PARAMOUNT HOME ENTERTAINMENT 875623		12.95
5	19	<b>CINDERELLA II-DREAMS COME TRUE</b> WALT DISNEY HOME ENTERTAINMENT/BUENA VISTA HOME ENTERTAINMENT 22026		26.99
6	9	<b>MOVE TO THE MUSIC</b> NICKELODEON VIDEO/PARAMOUNT HOME ENTERTAINMENT 875633		12.95
7		<b>THE LITTLE MERMAID II: RETURN TO THE SEA</b> WALT DISNEY HOME ENTERTAINMENT/BUENA VISTA HOME ENTERTAINMENT 19680		26.99
8	10	<b>PETER PAN: RETURN TO NEVERLAND</b> WALT DISNEY HOME ENTERTAINMENT/BUENA VISTA HOME ENTERTAINMENT 1548		24.99
9	8	<b>SCOOBY-DOO MEETS BATMAN</b> WARNER FAMILY ENTERTAINMENT/WARNER HOME VIDEO 1976		14.95
10	4	<b>MARY-KATE &amp; ASHLEY: WHEN IN ROME</b> DUAL STAR VIDEO/WARNER HOME VIDEO 317006		19.95
11	11	<b>SPIDER-MAN: THE RETURN OF THE GREEN GOBLIN</b> BUENA VISTA HOME ENTERTAINMENT 28126		14.99
12	6	<b>BEAUTY AND THE BEAST: THE ENCHANTED CHRISTMAS</b> WALT DISNEY HOME ENTERTAINMENT/BUENA VISTA HOME ENTERTAINMENT 25279		22.99
13	22	<b>BOB THE BUILDER: BOB SAVES THE DAY</b> HIT ENTERTAINMENT 24109		14.95
14		<b>BABY MOZART</b> WALT DISNEY HOME ENTERTAINMENT/BUENA VISTA HOME ENTERTAINMENT 61799		14.99
15	20	<b>DORA'S BACKPACK ADVENTURE</b> NICKELODEON VIDEO/PARAMOUNT HOME ENTERTAINMENT 876853		12.95
16	21	<b>BLUE'S CLUES: MEET JOE!</b> NICKELODEON VIDEO/PARAMOUNT HOME ENTERTAINMENT 876913		9.95
17	3	<b>A VERY MERRY POOH YEAR</b> WALT DISNEY HOME ENTERTAINMENT/BUENA VISTA HOME ENTERTAINMENT 72664		22.99
18	14	<b>POWER RANGERS WILD FORCE: CURSE OF THE WOLF</b> WALT DISNEY HOME ENTERTAINMENT/BUENA VISTA HOME ENTERTAINMENT 27864		14.95
19		<b>ELMO'S WORLD: WAKE UP WITH ELMO</b> SONY WONDER/SONY MUSIC ENTERTAINMENT 54268		9.98
20	18	<b>DORA THE EXPLORER: WISH ON A STAR</b> NICKELODEON VIDEO/PARAMOUNT HOME ENTERTAINMENT 874673		12.95
21	13	<b>SCOOBY-DOO: WINTER WONDERDOG</b> WARNER FAMILY ENTERTAINMENT/WARNER HOME VIDEO 42862		14.95
22	17	<b>IT'S JOE TIME</b> NICKELODEON VIDEO/PARAMOUNT HOME ENTERTAINMENT 876923		9.95
23		<b>DORA THE EXPLORER: TO THE RESCUE</b> NICKELODEON VIDEO/PARAMOUNT HOME ENTERTAINMENT 874443		12.95
2		<b>BLUE'S CLUES: ABC'S AND 123'S</b> NICKELODEON VIDEO/PARAMOUNT HOME ENTERTAINMENT 835743		9.95
25	15	<b>SPONGE BUDDIES</b> NICKELODEON VIDEO/PARAMOUNT HOME ENTERTAINMENT 860153		12.95

# FEBRUARY 1 2003 Billboard RECREATIONAL SPORTS

THIS WEEK	LAST WEEK	TITLE	PROGRAM SUPPLIER & NUMBER	PRICE
1	1	<b>AND1 MIXTAPE TOUR 2002</b> VENTURA DISTRIBUTION 3413	5 Weeks At Number 1	14.98
2	2	<b>WWE: DIVAS UNDERESSED</b> SONY MUSIC ENTERTAINMENT 59345		14.95
3	5	<b>STUPID LITTLE GOLF VIDEO</b> FOX LOBBER VIDEO 71027		9.98
4	4	<b>WWE: SUMMERSLAM 2002</b> SONY MUSIC ENTERTAINMENT 59321		19.98
5	3	<b>WWE: NO MERCY</b> SONY MUSIC ENTERTAINMENT 59325		19.95
6	7	<b>WWE: SUMMERSLAM 2001</b> SONY MUSIC ENTERTAINMENT 5932		19.98
7	6	<b>AND1 MIXTAPE VOLUME 5</b> VENTURA DISTRIBUTION 311260		14.98
8	9	<b>WWE: WRESTLEMANIA X-EIGHT</b> SONY MUSIC ENTERTAINMENT 54125		19.98
9	10	<b>WWE: KING OF THE RING</b> SONY MUSIC ENTERTAINMENT 59617		14.95
10	8	<b>WWE: HOLLYWOOD HULK HOGAN</b> SONY MUSIC ENTERTAINMENT 59339		14.95
11	11	<b>WWE: GLOBAL WARNING TOUR</b> SONY MUSIC ENTERTAINMENT 59375		19.95
12	12	<b>TONY HAWK: GSTP 2001</b> REDLINE ENTERTAINMENT 17035		14.98
13	16	<b>WWE: ROYAL RUMBLE</b> SONY MUSIC ENTERTAINMENT 54117		19.98
14	17	<b>WWE: FUNNIEST MOMENTS</b> SONY MUSIC ENTERTAINMENT 59327		19.98
15	13	<b>WWE: BEST OF RAW VOL. 3</b> SONY MUSIC ENTERTAINMENT 286		19.98
16	15	<b>TONY HAWK: SKATEBOARDING TRICK TIPS VOL. 1</b> REDLINE ENTERTAINMENT 77902		15.95
17	19	<b>WWE: WRESTLEMANIA X-SEVEN</b> SONY MUSIC ENTERTAINMENT 269		19.95
18		<b>ZONE: BODY SCULPT BIG BALL WORKOUT</b> KOCH VISION VIDEO 6126		9.95
19		<b>WWE: BEST OF WRESTLEMANIA</b> SONY MUSIC ENTERTAINMENT 831		14.95
20		<b>WWE: TRIPLE H-THE GAME</b> SONY MUSIC ENTERTAINMENT 54119		14.95

# FEBRUARY 1 2003 Billboard HEALTH & FITNESS

THIS WEEK	LAST WEEK	TITLE	PROGRAM SUPPLIER & NUMBER	PRICE
1	6	<b>LESLIE SANSONE: WALK AWAY THE POUNDS</b> GOODTIMES HOME VIDEO 22114	1 Week At Number 1	12.95
2	3	<b>PILATES FOR DUMMIES</b> ANCHOR BAY ENTERTAINMENT 10948		9.99
3	1	<b>FIRM: BODY SCULPTING SYSTEM</b> GOODTIMES HOME VIDEO 2210		9.95
4	9	<b>CRUNCH: PICK YOUR SPOT PILATES</b> ANCHOR BAY ENTERTAINMENT 12273		9.95
5	5	<b>LESLIE SANSONE: HIGH CALORIE BURN</b> GOODTIMES HOME VIDEO 430210		9.95
6	2	<b>DARRIN'S DANCE GROOVES</b> VENTURA DISTRIBUTION 10499		14.98
7	4	<b>THE METHOD PILATES: TARGET SPECIFICS</b> CURRENT WELLNESS 840		12.98
8	8	<b>LESLIE SANSONE: SUPER FAT BURNING</b> GOODTIMES HOME VIDEO 300210		9.95
9	7	<b>METHOD: ALL IN ONE</b> CURRENT WELLNESS 906		12.98
10	10	<b>LESLIE SANSONE: GET UP &amp; GET STARTED</b> GOODTIMES HOME VIDEO 300210		9.95
11	12	<b>DENISE AUSTIN: MAT WORKOUT BASED ON THE WORK OF J.H. PILATES</b> ARTISAN HOME ENTERTAINMENT 10152		14.98
12	13	<b>THE CRUNCH: TAE BOXING WORKOUTS</b> ANCHOR BAY ENTERTAINMENT 10813		14.98
13	18	<b>BASIC YOGA FOR DUMMIES</b> ANCHOR BAY ENTERTAINMENT 11586		9.99
14	16	<b>CRUNCH: FAT BURNING YOGA</b> ANCHOR BAY ENTERTAINMENT 11947		9.99
15	11	<b>THE METHOD PILATES: PRECISION TONING</b> CURRENT WELLNESS 972		12.98
16		<b>BREAKTHRU CORE CONDITIONING PILATES</b> ANCHOR BAY ENTERTAINMENT 11896		9.99
17		<b>BREAKTHRU PILATES PLUS!</b> ANCHOR BAY ENTERTAINMENT 12148		9.95
18	14	<b>PILATES YOGA TWO-PACK</b> ARTISAN HOME ENTERTAINMENT 61294		19.98
19		<b>10 MINUTE SOLUTION</b> ANCHOR BAY ENTERTAINMENT 10975		9.99
20	15	<b>PILATES: BEGINNING MAT WORKOUT</b> GAIAM VIDEO 1231		14.98

◆ IRMAA gold certification for sale of 125,000 units or a dollar volume of \$9 million at retail for theatrically released programs, 25,000 units and \$1 million at suggested retail for nontheatrical titles. ◊ IRMAA platinum certification for sale of 250,000 units or a dollar volume of \$18 million at retail for theatrically released programs, or 50,000 units or \$2 million at suggested retail for nontheatrical titles. ©2003, VNU Business Media, Inc. and Nielsen VideoScan Inc. All rights reserved.

# HOME VIDEO

## Saying 'I Love You' With DVD

BY CATHERINE APPELFELD OLSON

Among Cupid's more traditional gifts, Valentine's Day increasingly is becoming a hub for the home entertainment industry to both release new romance titles and repromote big-hearted catalog movies.

Indeed, two of the year's biggest box-office draws, *Sweet Home Alabama* and *My Big Fat Greek Wedding*, will street around the holiday. *Sweet Home Alabama* comes out Feb. 4 from Buena Vista Home Entertainment (BVHE), and *My Big Fat Greek Wedding* arrives Feb. 11 from HBO Video.

BVHE live-action marketing VP Lori MacPherson says, "Year after year, [Valentine's Day] has seemed to grow in popularity."

For *Sweet Home Alabama*, BVHE is going beyond the traditional TV and print campaigns with outdoor advertising banners in shopping malls in select major cities. MacPherson says, "With Valentine's Day we think a lot of people will be in the malls looking for gifts."

*My Big Fat Greek Wedding* is getting HBO's biggest-ever promotional blitz, with marketing tie-ins with ftd.com, Kay Jewelers, and *Modern Bride* magazine and an online contest in conjunction with AOL Movies that enables consumers to preorder the DVD. The winner gets a trip to Greece.

HBO Video senior VP of marketing Cynthia Rhea says, "This movie has been in theaters for a couple hundred weeks now, so we were not so much guided by a window to street date as we were finding an appropriate DVD/VHS hook for it."

A handful of other studios are taking the opportunity to rekindle interest in some older romantic titles. Beginning Jan. 21, Artisan dropped the price of a portion of its catalog romance VHS titles to \$9.98. DVDs that are part of the promotion, including a Sarah, Plain and Tall trilogy, will be priced at \$19.98.

"We find the Valentine's sales period to be one of the top seasonal opportunities of the year. Our focus is 100% on DVD," says Amy Zwagerman, a marketing manager at MGM. MGM's offerings include new lower price points for *Legally Blonde* and *The Princess Bride* and a collection of new DVD romance titles with a suggested retail price of \$14.95. It also created "his/hers" DVD two-packs that pair a romance with an action or comedy.

Fox is offering a slew of price cuts—some as low as \$6.98 for select VHS titles—and a host of \$19.98 DVDs including, for the first time, the single disc of *Moulin Rouge*. To build awareness, the studio is tying in with 1-800-Flowers and offering a sweepstakes via two women's magazines.



MacPHERSON

# FEBRUARY 1 2003 Billboard TOP MUSIC VIDEOS

THIS WEEK	LAST WEEK	TITLE	Principal Performers	TAPE/DVD PRICE
1	1	<b>JOSH GROBAN IN CONCERT</b>	Josh Groban	27.98 CD/DVD
2	2	<b>BACK IN THE U.S. LIVE 2002</b> ▲ <sup>3</sup> CAPITOL VIDEO 77989	Paul McCartney	19.98/24.98
3	NEW	<b>THE BEST OF LYNDA RANDLE</b> SPRING HOUSE VIDEO/CHORDANT DIST. GROUP 4461	Lynda Randle	19.98 VHS
4	3	<b>DISASTERPIECES</b> ▲ ROADRUNNER VIDEO/UNIVERSAL MUSIC & VIDEO DIST. 610967	Slipknot	14.98/24.98
5	NEW	<b>ONE NIGHT ONLY: LIVE</b> ▲ <sup>2</sup> EAGLE ROCK ENTERTAINMENT/IMAGE ENTERTAINMENT 5474	Bee Gees	19.98/24.99
6	4	<b>THE BEST OF 1990-2000</b> INTERSCOPE VIDEO/UNIVERSAL MUSIC & VIDEO DIST. 63511	U2	12.95/19.95
7	5	<b>LIVE AT FOLSOM FIELD, BOULDER, COLORADO</b> ▲ BMG VIDEO 65042	Dave Matthews Band	19.98/24.98
8	7	<b>HELL FREEZES OVER</b> ▲ <sup>8</sup> GEFEN HOME VIDEO/UNIVERSAL MUSIC & VIDEO DIST. 39648	Eagles	24.95/24.99
9	6	<b>FEAST ON SCRAPS</b> WARNER MUSIC VIDEO 48409	Alanis Morissette	22.98 DVD
10	9	<b>ONE MORE CAR, ONE MORE RIDER</b> WARNER MUSIC VIDEO 35878	Eric Clapton	19.95 DVD
11	8	<b>PULL OVER</b> COLUMBIA MUSIC VIDEO/SONY MUSIC ENTERTAINMENT 54400	James Taylor	14.98/19.98
12	10	<b>LIVE</b> EPIC MUSIC VIDEO/SONY MUSIC ENTERTAINMENT 54341	Korn	19.95/24.95
13	11	<b>LIVE IN HAWAII</b> ▲ EAGLE ROCK ENTERTAINMENT/WARNER HOME VIDEO 37658	Janet Jackson	19.98/24.98
14	12	<b>BLUE WILD ANGEL: LIVE AT THE ISLE OF WIGHT</b> MCA MUSIC VIDEO/UNIVERSAL MUSIC & VIDEO DIST. 11041	Jimi Hendrix	19.95 DVD
15	NEW	<b>LIVE BY REQUEST</b> IMAGE ENTERTAINMENT 1447	Bee Gees	19.98/24.99
16	13	<b>THE DANCE</b> ▲ WARNER REPRISE VIDEO 38486	Fleetwood Mac	19.95/24.97
17	NEW	<b>WAITING FOR THE SNOW TO FALL</b> IMAGE ENTERTAINMENT 11620	The String Cheese Incident	24.95 DVD
18	14	<b>LIVE IN LAS VEGAS</b> ELEKTRA ENTERTAINMENT 40237	Phish	24.99 DVD
19	17	<b>SUPERNATURAL LIVE</b> ▲ <sup>2</sup> ARISTA RECORDS INC./BMG VIDEO 15750	Santana	19.95/24.97
20	18	<b>LOVERS LIVE</b> EPIC MUSIC VIDEO/SONY MUSIC ENTERTAINMENT 54204	Sade	14.98/19.98
21	28	<b>ONE NIGHT ONLY</b> ▲ MCA MUSIC VIDEO/UNIVERSAL MUSIC & VIDEO DIST. 60885	Elton John	16.98/24.98
22	20	<b>GREATEST VIDEO HITS-VOL.1</b> HOLLYWOOD RECORDS MUSIC VIDEO 189011	Queen	24.95 DVD
23	16	<b>LIVE FROM AUSTIN, TEXAS</b> ▲ <sup>2</sup> EPIC MUSIC VIDEO/SONY MUSIC ENTERTAINMENT 9130	Stevie Nicks & Double Trouble	14.95/19.97
24	26	<b>LIVE IN PARIS</b> ● EAGLE VISION/PIONEER ENTERTAINMENT 19012	Diana Krall	19.98/24.98
25	22	<b>LIVE AT THE EL MOCAMBO</b> ▲ <sup>2</sup> EPIC MUSIC VIDEO/SONY MUSIC ENTERTAINMENT 49111	Stevie Nicks & Double Trouble	14.95/19.97
26	19	<b>MORNING VIEW SESSIONS</b> ● EPIC MUSIC VIDEO/SONY MUSIC ENTERTAINMENT 54199	Incubus	14.98/19.98
27	32	<b>THE DEFINITIVE COLLECTION</b> MCA MUSIC VIDEO/UNIVERSAL MUSIC & VIDEO DIST. 18146	Abba	24.98 DVD
28	21	<b>GUNS, GOD AND GOVERNMENT WORLD TOUR</b> EAGLE VISION 30014	Manlynn Manson	19.98/24.98
29	24	<b>IN THE FLESH - LIVE</b> ● COLUMBIA MUSIC VIDEO/SONY MUSIC ENTERTAINMENT 54185	Roger Waters	12.98/19.98
30	15	<b>DRIVE-THRU RECORDS</b> DRIVE-THRU VIDEO 60080	Various Artists	16.95 DVD
31	36	<b>DAVID GILMOUR IN CONCERT</b> CAPITOL VIDEO 92960	David Gilmour	19.95 DVD
32	30	<b>THE UP IN SMOKE TOUR</b> ▲ <sup>4</sup> EAGLE VISION/RED DISTRIBUTION 30001	Various Artists	19.95/23.97
33	27	<b>LIVE FROM LAS VEGAS</b> ▲ <sup>2</sup> JIVE/ZOMBA VIDEO 41784	Britney Spears	19.98/24.98
34	NEW	<b>THE REBIRTH OF KIRK FRANKLIN</b> GOSPO CENTRIC 170037	Kirk Franklin	19.95/19.95
35	25	<b>BEST OF BOWIE</b> VIRGIN MUSIC VIDEO 90106	David Bowie	34.98 DVD
36	NEW	<b>PLATINUM COLLECTION</b> MERCURY RECORDS/UNIVERSAL MUSIC & VIDEO DIST. 170258	Shania Twain	24.98 DVD
37	23	<b>WORSHIP</b> ▲ JIVE/ZOMBA VIDEO 10051	Michael W. Smith	14.98/19.98
38	NEW	<b>THE STORY SO FAR</b> MCA MUSIC VIDEO 113037	New Found Glory	16.95 DVD
39	31	<b>LIVE</b> EAGLE VISION 30026	Usher	19.98/24.98
40	29	<b>LIVE IN NEW YORK CITY</b> ▲ <sup>2</sup> COLUMBIA MUSIC VIDEO/SONY MUSIC ENTERTAINMENT 5401	Bruce Springsteen & The E Street Band	19.98/29.98

● RIAA gold cert. for sales of 25,000 units for video singles; ● RIAA gold cert. for sales of 50,000 units for SF or LF videos; ▲ RIAA platinum cert. for sales of 50,000 units for video singles; ▲ RIAA platinum cert. for sales of 100,000 units for SF or LF videos; ● RIAA gold cert. for 25,000 units for SF or LF videos certified prior to April 1, 1991; ▲ RIAA platinum cert. for 50,000 units for SF or LF videos certified prior to April 1, 1991. ©2003, VNU Business Media, Inc. and Nielsen SoundScan Inc. All rights reserved.

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# Billboard TOP DVD SALES™

Sales data compiled by Nielsen VideoScan

THIS WEEK	LAST WEEK	TITLE LABEL/DISTRIBUTING LABEL & NUMBER	Principal Performers	RATING	PRICE
		<b>NUMBER 1</b> 1 Week At Number 1			
1	21	<b>SIGNS (WIDESCREEN)</b> TOUCHSTONE HOME VIDEO/BUENA VISTA HOME ENTERTAINMENT 27899	Mel Gibson Joaquin Phoenix	PG-13	29.95
2	1	<b>XXX (WIDESCREEN)</b> COLUMBIA TRISTAR HOME ENTERTAINMENT 8008293	Vin Diesel	PG-13	27.95
3	2	<b>BARBERSHOP</b> MGM HOME ENTERTAINMENT 1004104	Ice Cube	PG-13	26.95
4	3	<b>XXX (FULL SCREEN SPECIAL EDITION)</b> COLUMBIA TRISTAR HOME ENTERTAINMENT 60010607	Vin Diesel	PG-13	27.95
5	NEW	<b>BUFFY THE VAMPIRE SLAYER: SEASON THREE</b> TWENTIETH CENTURY-FOX 2005798	Sarah Michelle Gellar	NR	44.99
6	4	<b>ICE AGE</b> FOXVIDEO 2004664	Animated	PG	29.95
7	NEW	<b>THE GOOD GIRL</b> FOXVIDEO 2006022	Jennifer Aniston Jake Gyllenhaal	R	22.99
8	NEW	<b>MARTIN LAWRENCE LIVE: RUNTEL DAT (WIDESCREEN)</b> PARAMOUNT HOME ENTERTAINMENT 341914	Martin Lawrence	R	22.99
9	5	<b>LILO &amp; STITCH</b> WALT DISNEY HOME ENTERTAINMENT/BUENA VISTA HOME ENTERTAINMENT 23989	Animated	PG	29.95
10	NEW	<b>THE SIXTH SENSE</b> BUENA VISTA HOME ENTERTAINMENT 22819	Bruce Willis Haley Joel Osment	PG-13	25.99
11	6	<b>MINORITY REPORT (WIDESCREEN)</b> DREAMWORKS HOME ENTERTAINMENT 89989	Tom Cruise	PG-13	29.95
12	8	<b>MINORITY REPORT (PAN &amp; SCAN)</b> DREAMWORKS HOME ENTERTAINMENT 90131	Tom Cruise	PG-13	29.95
13	9	<b>THE LORD OF THE RINGS (SPECIAL EDITION-WIDESCREEN)</b> NEW LINE HOME ENTERTAINMENT/WARNER HOME VIDEO 5549	Elijah Wood Ian McKellen	PG-13	39.95
14	7	<b>AUSTIN POWERS IN GOLDMEMBER (WIDESCREEN)</b> NEW LINE HOME ENTERTAINMENT/WARNER HOME VIDEO 6078	Michael Meyers	PG-13	26.95
15	NEW	<b>MARTIN LAWRENCE LIVE: RUNTEL DAT</b> PARAMOUNT HOME ENTERTAINMENT 056624	Martin Lawrence	R	22.99
16	30	<b>BEAUTY AND THE BEAST (SPECIAL EDITION)</b> WALT DISNEY HOME ENTERTAINMENT/BUENA VISTA HOME ENTERTAINMENT 24952	Animated	G	29.95
17	20	<b>MONSTERS, INC.</b> WALT DISNEY HOME ENTERTAINMENT/BUENA VISTA HOME ENTERTAINMENT 23968	Billy Crystal John Goodman	G	29.99
18	NEW	<b>OZ: THE COMPLETE SECOND SEASON</b> HBO HOME VIDEO/WARNER HOME VIDEO 99150	Ernie Hudson Terry Kinney	NR	49.99
19	19	<b>SPIDER-MAN (WIDESCREEN)</b> COLUMBIA TRISTAR HOME ENTERTAINMENT 09861	Tobey Maguire Kirsten Dunst	PG-13	28.95
20	14	<b>AUSTIN POWERS IN GOLDMEMBER (PAN &amp; SCAN)</b> NEW LINE HOME ENTERTAINMENT/WARNER HOME VIDEO 6028	Michael Meyers	PG-13	26.95
21	RE-ENTRY	<b>UNBREAKABLE</b> TOUCHSTONE HOME VIDEO/BUENA VISTA HOME ENTERTAINMENT 21656	Bruce Willis Samuel L. Jackson	PG-13	22.99
22	12	<b>STAR WARS: EPISODE II-ATTACK OF THE CLONES (WIDESCREEN)</b> FOXVIDEO 2005539	Ewan McGregor Natalie Portman	PG	29.98
23	15	<b>LIKE MIKE</b> FOXVIDEO 2005702	Lil Bow Wow Morris Chestnut	PG	27.95
24	18	<b>UNFAITHFUL (WIDESCREEN)</b> FOXVIDEO 2005894	Richard Gere Diane Lane	R	27.95
25	22	<b>SPIDER-MAN (PAN &amp; SCAN)</b> COLUMBIA TRISTAR HOME ENTERTAINMENT 06190	Tobey Maguire Kirsten Dunst	PG-13	28.95
26	13	<b>STUART LITTLE 2</b> COLUMBIA TRISTAR HOME ENTERTAINMENT 60007819	Geena Davis Michael J. Fox	PG-13	27.95
27	11	<b>BACK TO THE FUTURE- THE COMPLETE TRILOGY (WIDESCREEN)</b> UNIVERSAL STUDIOS HOME VIDEO 22121	Michael J. Fox Christopher Lloyd	PG	59.95
28	23	<b>MEN IN BLACK II (WIDESCREEN)</b> COLUMBIA TRISTAR HOME ENTERTAINMENT 6007821	Tommy Lee Jones Will Smith	PG-13	28.95
29	NEW	<b>A RIVER RUNS THROUGH IT</b> COLUMBIA PICTURES/COLUMBIA TRISTAR HOME ENTERTAINMENT 03933	Robert Redford Brad Pitt	PG	14.95
30	10	<b>BLOOD WORK (WIDESCREEN)</b> WARNER HOME VIDEO 24201	Clint Eastwood	R	26.95
31	17	<b>BALLISTIC: ECKS VS. SEVER (WIDESCREEN)</b> WARNER HOME VIDEO 23416	Antonio Banderas Lucy Liu	R	26.95
32	16	<b>BLOOD WORK (PAN &amp; SCAN)</b> WARNER HOME VIDEO 23239	Clint Eastwood	R	26.95
33	34	<b>MEN IN BLACK II (PAN &amp; SCAN)</b> COLUMBIA TRISTAR HOME ENTERTAINMENT 6009432	Tommy Lee Jones Will Smith	PG-13	28.95
34	RE-ENTRY	<b>RETURN TO ME</b> MGM HOME ENTERTAINMENT 1001040	David Duchovny Minnie Driver	PG	26.98
35	28	<b>HEY ARNOLD! THE MOVIE</b> NICKELODEON VIDEO/PARAMOUNT HOME ENTERTAINMENT 339654	Animated	PG	19.95
36	RE-ENTRY	<b>THE GOOD, THE BAD &amp; THE UGLY</b> MGM HOME ENTERTAINMENT 906729	Clint Eastwood	NR	14.95
37	RE-ENTRY	<b>HEAT</b> WARNER HOME VIDEO 14192	Robert De Niro Al Pacino	R	19.98
38	RE-ENTRY	<b>THE BOONDOCK SAINTS</b> FOXVIDEO 2002807	Willem DaFoe	R	14.95
39	RE-ENTRY	<b>LEGALLY BLONDE</b> MGM HOME ENTERTAINMENT 1002626	Reese Witherspoon	PG-13	26.98
40	RE-ENTRY	<b>HOOSIERS</b> MGM HOME ENTERTAINMENT 8018	Gene Hackman Dennis Hopper	PG	14.95

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# Billboard TOP VHS SALES™

Sales data compiled by Nielsen VideoScan

THIS WEEK	LAST WEEK	TITLE LABEL/DISTRIBUTING LABEL & NUMBER	Principal Performers	YEAR OF RELEASE	RATING	PRICE
		<b>NUMBER 1</b> 1 Week At Number 1				
1		<b>SIGNS</b> TOUCHSTONE HOME VIDEO/BUENA VISTA HOME ENTERTAINMENT 27900	Mel Gibson Joaquin Phoenix	2002	PG-13	22.95
2	1	<b>LILO &amp; STITCH</b> WALT DISNEY HOME ENTERTAINMENT/BUENA VISTA HOME ENTERTAINMENT 23988	Animated	2002	PG	24.95
3	2	<b>STUART LITTLE 2</b> COLUMBIA TRISTAR HOME ENTERTAINMENT 08148	Geena Davis Michael J. Fox	2002	PG-13	24.95
4	3	<b>ICE AGE</b> FOXVIDEO 2004660	Animated	2002	PG	24.95
5	NEW	<b>DRAGON BALL Z: KID BUU/VEGETA'S PLEA</b> FUNIMATION 0367	Animated	2003	NR	19.95
6	NEW	<b>DRAGON BALL Z-KID BUU/PRICE OF VICTORY</b> FUNIMATION 0369	Animated	2003	NR	19.95
7	NEW	<b>DRAGON BALL Z: KID BUU/VEGETA'S PLEA (EDITED)</b> FUNIMATION 0368	Animated	2003	NR	19.95
8	NEW	<b>DRAGON BALL Z: KID BUU/PRICE OF VICTORY (EDITED)</b> FUNIMATION 0370	Animated	2003	NR	19.95
9	NEW	<b>LESLIE SANSONE: WALK AWAY THE POUNDS</b> GOODTIMES HOME VIDEO 22114	Leslie Sansone	2002	NR	12.95
10	10	<b>HEY ARNOLD! THE MOVIE</b> NICKELODEON VIDEO/PARAMOUNT HOME ENTERTAINMENT 339653	Animated	2002	PG	14.95
11	RE-ENTRY	<b>PILATES FOR DUMMIES</b> ANCHOR BAY ENTERTAINMENT 10948	Various Artists	2001	NR	9.99
12	4	<b>LIKE MIKE</b> FOXVIDEO 2005707	Lil Bow Wow Morris Chestnut	2002	PG	19.98
13	15	<b>WE WERE SOLDIERS</b> PARAMOUNT HOME ENTERTAINMENT 340023	Mel Gibson	2002	R	14.95
14	9	<b>THE LAND BEFORE TIME: JOURNEY TO BIG WATER</b> UNIVERSAL STUDIOS HOME VIDEO 90161	Animated	2002	NR	19.95
15	5	<b>THE COUNTRY BEARS</b> WALT DISNEY HOME ENTERTAINMENT/BUENA VISTA HOME ENTERTAINMENT 23969	Haley Joel Osment	2002	G	22.95
16	11	<b>SPIRIT: STALLION OF THE CIMARRON</b> DREAMWORKS HOME ENTERTAINMENT 90152	Animated	2002	G	24.99
17	25	<b>FIRM: BODY SCULPTING SYSTEM</b> GOODTIMES HOME VIDEO 22110	Various Artists	2002	NR	9.95
18	6	<b>AUSTIN POWERS IN GOLDMEMBER</b> NEW LINE HOME ENTERTAINMENT/WARNER HOME VIDEO 5723	Michael Meyers	2002	PG-13	22.95
19	7	<b>SPIDER-MAN</b> COLUMBIA TRISTAR HOME ENTERTAINMENT 06188	Tobey Maguire Kirsten Dunst	2002	PG-13	24.95
20	NEW	<b>CRUNCH: PICK YOUR SPOT PILATES</b> ANCHOR BAY ENTERTAINMENT 12273	Ellen Barrett	2002	NR	9.95
21	22	<b>BEAUTY AND THE BEAST (SPECIAL EDITION)</b> WALT DISNEY HOME ENTERTAINMENT/BUENA VISTA HOME ENTERTAINMENT 25125	Animated	1991	G	24.95
22	13	<b>MONSTERS, INC.</b> WALT DISNEY HOME ENTERTAINMENT/BUENA VISTA HOME ENTERTAINMENT 23967	Billy Crystal John Goodman	2001	G	24.99
23	12	<b>MEN IN BLACK II</b> COLUMBIA TRISTAR HOME ENTERTAINMENT 08435	Tommy Lee Jones Will Smith	2002	PG-13	24.95
24	8	<b>BLOOD WORK</b> WARNER HOME VIDEO	Clint Eastwood	2002	R	22.95
25	NEW	<b>BARNEY &amp; FRIENDS: SONGS FROM THE PARK</b> BARNEY HOME VIDEO/HIT ENTERTAINMENT 2079	Barney	2003	NR	14.95

◆ RIAA gold cert. for sales of 50,000 units or \$1 million in sales at suggested retail. ▲ RIAA platinum cert. for sales of 100,000 units or \$2 million in sales at suggested retail. ◆ IRMA gold certification for a minimum of 125,000 units or a dollar volume of \$9 million at retail for theatrically released programs, or of at least 25,000 units and \$1 million at suggested retail for nontheatrical titles. IRMA platinum certification for a minimum sale of 250,000 units or a dollar volume of \$18 million at retail for theatrically released programs, and of at least 50,000 units and \$2 million at suggested retail for nontheatrical titles. © 2003, VNU Business Media, Inc. and Nielsen VideoScan. All rights reserved.

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# Billboard TOP DVD RENTALS™

THIS WEEK	LAST WEEK	TITLE LABEL/DISTRIBUTING LABEL & NUMBER	Principal Performers	RATING
		<b>NUMBER 1</b> 1 Week At Number 1		
1	NEW	<b>SIGNS</b> TOUCHSTONE HOME VIDEO/BUENA VISTA HOME ENTERTAINMENT 27899	Mel Gibson Joaquin Phoenix	PG-13
2	1	<b>XXX</b> COLUMBIA TRISTAR HOME ENTERTAINMENT 08293	Vin Diesel	PG-13
3	2	<b>BARBERSHOP</b> MGM HOME ENTERTAINMENT 1004104	Ice Cube	PG-13
4	3	<b>MINORITY REPORT</b> DREAMWORKS HOME ENTERTAINMENT 89989	Tom Cruise	PG-13
5	4	<b>BLOOD WORK</b> WARNER HOME VIDEO 23239	Clint Eastwood	R
6	NEW	<b>THE GOOD GIRL</b> FOXVIDEO 2006022	Jennifer Aniston Jake Gyllenhaal	R
7	5	<b>UNFAITHFUL</b> FOXVIDEO 2005883	Richard Gere Diane Lane	R
8	9	<b>TRAPPED</b> COLUMBIA TRISTAR HOME ENTERTAINMENT 07824	Charlize Theron Kevin Bacon	R
9	7	<b>BALLISTIC: ECKS VS. SEVER</b> WARNER HOME VIDEO 23299	Antonio Banderas Lucy Liu	R
10	6	<b>K-19: THE WIDOWMAKER</b> PARAMOUNT HOME ENTERTAINMENT 340213	Harrison Ford Liam Neeson	PG-13

FEBRUARY 1  
2003

# Billboard TOP VHS RENTALS™

THIS WEEK	LAST WEEK	TITLE LABEL/DISTRIBUTING LABEL & NUMBER	Principal Performers	RATING
		<b>NUMBER 1</b> 1 Week At Number 1		
1	NEW	<b>SIGNS</b> TOUCHSTONE HOME VIDEO/BUENA VISTA HOME ENTERTAINMENT 27899	Mel Gibson Joaquin Phoenix	PG-13
2	1	<b>XXX</b> COLUMBIA TRISTAR HOME ENTERTAINMENT 08293	Vin Diesel	PG-13
3	2	<b>BARBERSHOP</b> MGM HOME ENTERTAINMENT 1004104	Ice Cube	PG-13
4	4	<b>UNFAITHFUL</b> FOXVIDEO 2005883	Richard Gere Diane Lane	R
5	5	<b>BLOOD WORK</b> WARNER HOME VIDEO 23239	Clint Eastwood	R
6	3	<b>MINORITY REPORT</b> DREAMWORKS HOME ENTERTAINMENT 89989	Tom Cruise	PG-13
7	NEW	<b>THE GOOD GIRL</b> FOXVIDEO 2006022	Jennifer Aniston Jake Gyllenhaal	R
8	9	<b>TRAPPED</b> COLUMBIA TRISTAR HOME ENTERTAINMENT 07824	Charlize Theron Kevin Bacon	R
9	NEW	<b>EYE SEE YOU</b> DEJ PRODUCTIONS 09959	Sylvester Stallone	R
10	8	<b>DIVINE SECRETS OF THE YA-YA SISTERHOOD</b> WARNER HOME VIDEO 22827	Sandra Bullock Ellen Burstyn	PG-13

◆ RIAA gold certification for a minimum of 125,000 units or a dollar volume of \$9 million at retail for theatrically released programs, or of at least 25,000 units and \$1 million at suggested retail for nontheatrical titles. ◆ IRMA platinum certification for a minimum sale of 250,000 units or a dollar volume of \$18 million at retail for theatrically released programs, and of at least 50,000 units and \$2 million at suggested retail for nontheatrical titles. © 2003, VNU Business Media, Inc. and Nielsen VideoScan. All rights reserved.

## Increased Pro Audio Presence At NAMM Reflective of Changing Biz

BY DAN DALEY

ANAHEIM, Calif.—The 101st National Assn. of Music Merchants [NAMM] Convention, held here Jan. 16-19 at the Anaheim Convention Center, underscored a new level of pro audio presence at what had historically been a musicians' event. Guitars, drums, and keyboards were still the defining factor of the show, but professional audio filled an entire hall this year, with many other pro audio manufacturers sprinkled throughout the rest of the cavernous convention center floor.

"The pro audio footprint at this show is definitely larger," NAMM director of marketing and communications Scott Robertson said. Noting that audio recording and related technology continues to increase in number, sophistication, and ease of use—even as it decreases in price—Scott added, "[Pro audio technology] is moving toward the NAMM paradigm; musicians and audio professionals are increasingly one and the same person these days."

Hard-disk recording was an intense focus this year, both in terms of the number of new products from an increasingly larger number of companies, and in the increased sophistication of the technology—a trend which is causing

the market to segment itself. Jason Levine, music director at Syntrillium, which markets Cool Edit Pro, noted that as the number of hard-disk-based recording systems have proliferated, manufacturers are seeking strategic niches. "You see people using systems like Pro Tools for recording and mixing, Sonar



ROBERTSON

and CuBase for sequencing, Cool Edit Pro for editing, Acid for looping, and so on," he explained. "Compatibility issues have been largely resolved." Along those lines, Syntrillium previewed software support for the Windows Media 9 platform at the show. Pro Tools

showcased its 6.0 software for Mac's OS X and support for dual-processor Power Mac G4s. Emagic, Apple's recently acquired entry into the expanding universe of hard-disk recording, introduced its EMI 6/2m Gold Production kit, which bundles DSP, scoring, multitrack recording and other functions in a single package, a strategy more companies marketing software-based products are implementing.

Another trend, which mimics the ongoing proliferation of multiplatform-compatible plug-ins, is similarly compatible hardware: Radikal Technologies' SAC2.2 controller is a software-assignable mixing surface compatible with systems from Digidesign, Steinberg, Cakewalk, Emagic, Creamware, and others. J.L. Cooper's mixer interface is also widely compatible but takes the trend of downsizing another step—32 dedicated faders in a box about twice the size of a CD.

The synergy between musician and audio pro was summed up by veteran engineer/producer Michael Frondelli, who pondered whether NAMM would eventually replace the Audio Engineering Society's confab as the primary pro audio forum. "We're watching the deconstruction of the recording process," he said. "The making of music is now back in the hands of the musicians."

## Studio Monitor™

by Christopher Walsh



**FAB GEAR:** The development of amplified sound has shaped our world immeasurably. With a microphone and a public address system, proclaiming one's message to a mass audience is realized, be the messenger the Dalai Lama or a young hopeful at CBGB.

One of the premier names in the world of amplified sound, equipment manufacturer Shure, has allowed the above, and so many others, to define our collective experience, both within and outside the world of music. This year, Shure is a co-recipient of the 2003 Technical Grammy Award.

Over the decades, Shure has offered a diverse product line, including phonograph cartridges, mixers, loudspeakers, and, most recently, personal monitor systems. But it is microphones for which Shure is best known, and the use of Shure microphones at landmark events as diverse as John F. Kennedy's inaugural address, Dr. Martin Luther King Jr.'s "I Have a Dream" speech, and the original Woodstock festival ably demonstrate the manufacturer's importance in the narrative of the 20th century.

In 1965, Shure developed the SM57 dynamic microphone; to this day, it serves as the president's lectern microphone. Its close cousin, the SM58, is the most popular vocal microphone in the world, found in venues and studios worldwide and used in countless applications. Introduced in 1999, the KSM series of condenser microphones has likewise found a home in recording and live sound applications.

ing to think that we can be there at the many phases of music, of artistry. We're everywhere, and that's just wonderful."

**EMERICK HONORED:** Geoff Emerick's enormous contribution to popular music was recognized in October, when the engineer/producer was inducted into the Technical Excellence and Creativity Awards Hall of Fame during the 113th Audio Engineering Society Convention. The appreciation of Emerick continues, as he has been named co-recipient of the 2003 Technical Grammy Award.

On April 6, 1966, the Beatles commenced recording sessions for *Revolver* at EMI Studios in London. Notable even among the Beatles' consistently superior output, the *Revolver* sessions also heralded the ascendance of Emerick to engineer. Arriving at EMI in 1962, Emerick's promotion, upon predecessor Norman Smith's transition to producer, was to coincide with the most creative and groundbreaking era of popular music's most influential group.

Emerick's contribution to that body of work, along with that of producer George Martin, cannot be overstated. The first song recorded for *Revolver*, "Tomorrow Never Knows," is in itself a comprehensive illustration of the rapid evolution taking place—in technique, in structure, in creation of sound itself. The use of tape loops, playing on multiple tape machines and mixed live by Emerick; the manipulation of vocals and electric guitar with a Leslie revolving speaker; and the improved capture of bass and drums both complement and intensify John Lennon's revolutionary departure from conventional pop music.

Even by the towering standards set by their previous recordings, this was a watershed. Along with "Tomorrow Never Knows," *Revolver*—featuring the caustic "Taxman," the early psychedelia of "I'm Only Sleeping" and "She Said She Said," and the beautiful, elegant "Here, There, and Everywhere"—is a sonic panorama as striking today as in the spring of 1966.

Emerick went on to record Sgt. Pepper's *Lonely Hearts Club Band*, often cited (along with *Revolver*) as rock'n'roll's finest hour, as well as *The White Album*, *Abbey Road*, and such singles as "Revolution." He later served as an engineer and producer for artists including Badfinger, Jeff Beck, Elvis Costello, Robin Trower, and Split Enz, among many others, and continues to work with Paul McCartney.



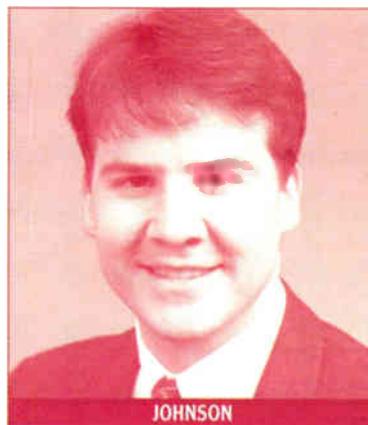
FEBRUARY 1  
2003

## Billboard® PRODUCTION CREDITS

### BILLBOARD'S NO. 1 SINGLES (JANUARY 25, 2003)

CATEGORY	HOT 100	R&B	COUNTRY	MAINSTREAM ROCK	DANCE/MAXI SINGLES SALES
<b>TITLE</b> Artist/ Producer (Label)	<b>LOSE YOURSELF</b> Eminem/ Eminem (Shady/Interscope)	<b>MISS YOU</b> Aaliyah/ T. Bishop (Blackground)	<b>19 SOMETHIN'</b> Mark Wills/ C. Lindsey (Mercury)	<b>WHEN I'M GONE</b> 3 Doors Down/ R. Parashar (Republic/Universal)	<b>ONE ANOTHER DAY</b> Madonna/ Madonna, Mirwais (Warner Bros.)
<b>RECORDING STUDIO(S)</b> (Location) Engineer(s)	<b>54 SOUND</b> (Ferndale, MI) Steve King, Michael Strange, Jr.	<b>SONY</b> (New York) Acar Keys	<b>OCEAN WAY</b> (Nashville, TN) <b>AIMEE LANO</b> (Brentwood, TN) Ricky Cobble	<b>LONOON BRIDGE</b> (Seattle, WA) Rick Parashar, Geoff Ott	<b>SARM WEST</b> (London) Mark "Spike" Stent
<b>CONSOLE(S)/ DAW(S)</b>	<b>SSL 4000 G</b>	<b>SSL 9000 J</b>	<b>Custom Ocean Way Neve 8078/Pro Tools</b>	<b>Neve 8048</b>	<b>SSL 9000 J</b>
<b>RECORDER(S)</b>	<b>Pro Tools</b>	<b>Studer A827</b>	<b>Sony 3348/Pro Tools</b>	<b>Pro Tools</b>	<b>Sony 3348/Pro Tools</b>
<b>RECORDING MEDIUM</b>	<b>Pro Tools</b>	<b>N/A</b>	<b>Quantegy 456/Pro Tools</b>	<b>Pro Tools</b>	<b>Quantegy 467</b>
<b>MIX DOWN STUDIO(S)</b> (Location) Engineer(s)	<b>54 SOUND</b> (Ferndale, MI) Eminem, Steve King	<b>SONY</b> (New York) Acar Keys	<b>SOUND KITCHEN</b> (Franklin, TN) Greg Oroman	<b>ARMOURY</b> (Vancouver, British Columbia, Canada) Randy Staub	<b>THE MIX SUITE @ OLYMPIC</b> (London) Mark "Spike" Stent
<b>CONSOLE(S)/DAW(S)</b>	<b>SSL 4000 G</b>	<b>SSL 9000 J</b>	<b>Neve VR Legend</b>	<b>SSL 4000 G+</b>	<b>SSL 4064 G</b>
<b>RECORDER(S)</b>	<b>Pro Tools</b>	<b>Studer A827</b>	<b>Otari Radar II</b>	<b>Pro Tools</b>	<b>Studer 3348/Pro Tools</b>
<b>MIX DOWN MEDIUM</b>	<b>Pro Tools</b>	<b>N/A</b>	<b>Quantegy GP9</b>	<b>Pro Tools</b>	<b>Quantegy GP9</b>
<b>MASTERING</b> (Location) Engineer	<b>BERNIE GRUNOMAN</b> (Los Angeles) Brian Gardner	<b>HIT FACTORY</b> (New York) Joe Yannece	<b>MASTERMIX</b> (Nashville, TN) Hank Williams	<b>STERLING SOUND</b> (New York) George Marino	<b>METROPOLIS</b> (London) Tim Young
<b>CD/CASSETTE MANUFACTURER</b>	<b>UMVO</b>	<b>UMVO</b>	<b>UMVO</b>	<b>UMVO</b>	<b>WEA</b>

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JOHNSON

"We make affordable luxuries, you might say," VP of marketing Steve Johnson says. "Our products are in the same mic closets along with microphones that cost many thousands of dollars more, but they're also called upon by first-time rock'n'rollers. It's really excit-

## Italian Pirates Were Hit Hard In 2002

BY MARK WORDEN

MILAN—BMG Ricordi president/CEO Adrian Berwick says it's still too early to tell how 2002 fared on the sales front for the Italian music industry, but "one thing is certain: It was a great year in the fight against piracy."

Berwick's confidence is backed by figures that the country's anti-piracy body, FPM, released Jan. 15. According to FPM, the number of arrests for copyright infringement in Italy during 2002 was almost 1,500—194% up from 2001. In addition, the number of anti-piracy operations undertaken by law-enforcement agencies rose by 124%, and the number of illegal CDs seized rose 74% to more than 2 million.

Berwick pinpoints meetings that the International Federation of the Phonographic Industry (IFPI) and Italian labels body FIMI held with the Ministry of the Interior in Rome during autumn 2002 as key dates in the anti-piracy year. He says, "You finally felt that the authorities were beginning to take the problem seriously."

Enzo Mazza, director general of FIMI and president of FPM, adds: "The Italian parliament passed an extremely stringent copyright law in late 2000, and it was only to be expected that it would take a while for it to kick in: 2001 was a period of transition. It was natural that 2002 would be a lot better; [the year] has seen some landmark decisions."

FPM secretary general Luca Vespignani says the results "show that the country's law-enforcement agencies are pulling their weight in the fight against piracy. At the moment we have only two concerns: The first is the fact that enforcement is still lax in some areas—Rome being the most shocking example, followed by

and revenue for the government. Some of the money generated could be invested in a solidarity fund to create decent jobs for those immigrants who find themselves having to sell pirate CDs in order to survive."

subject of our next big campaign."

The view that office workers—rather than street vendors or crime rings—are a new threat is shared by Angelo Leone, head of international repertoire at retailer FNAC in Milan. "During the lunch break," he says, "you'll find well-dressed managerial types in their jackets and ties coming in, going through the racks, and saying to each other things like, 'Oh, there's no need to buy that; I'll make a copy for you when we get back to the office.' For every CD sold, there must be 10 copies burned illegally. I'm sure this is a lot harder to control than the street vendors."

Vespignani agrees: "It's a lot easier to raid labs run by criminal organizations than it is to crack down on every office in the country. The number of illegal burners seized rose by only 8% in 2002—suggesting that organized crime's production of illegal CDs isn't growing—whereas domestic and peer-to-peer piracy is clearly on the increase."

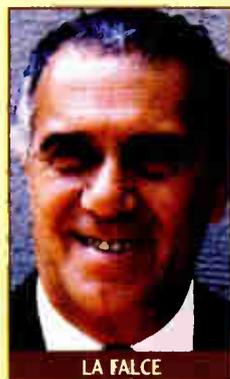
According to industry estimates, piracy accounts for 23% of the market here; in the south of Italy, FPM puts the figure at more than 50%. Filippo Sugar, president of indie label Sugar, says: "Piracy is only part of the problem. The other issue is distribution. In the south of Italy, even if you want to buy a record legally, it's hard to find a decent store."

Another factor is price: Most "respectable" recipients of illegally burned copies cite the high cost of CDs as justification. And if 2002 produced good results in terms of anti-piracy, executives were disappointed by parliament's failure to lower the 20% value-added tax (sales tax) on records. Universal Music Italy president Piero La Falce has one solution: "A cut in sales tax would increase both record sales



MAZZA

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musicale italiana



LA FALCE

## Industry Insiders Fear Imminent Collapse Of Indian Music Industry

BY NYAY BHUSHAN

NEW DELHI, India—Industry leaders here are warning that the Indian music industry is nearing the brink of collapse.

One high-profile industry figure, Abhik Mitra—managing director of Calcutta-based label Saregama India—sums up the prevailing mood by warning that unless corrective steps are taken now, the Indian music industry will collapse, as Pakistan's has. According to the International Federation of the Phonographic Industry (IFPI), Pakistan saw its already minuscule legitimate music market decline in value terms from \$9.2 million in calendar year 2000 to \$3.2 million in 2001.



MITRA

Market figures for 2002 are not yet available, but the IFPI currently estimates Pakistan's piracy rate is more than 50%. That situation has caused many leading Pakistani acts to sign deals with labels outside their home country. In the case of rock band Junoon, it signed with EMI Arabia and Virgin Records India.

Right now in India, according to Virgin Music India managing director

Mohan Mahapatra, "Piracy is a life-threatening issue."

Labels body the Indian Music Industry (IMI) says the trade value of sales of prerecorded music (net of returns) by its 63 member companies (which account for more than 80% of the legitimate music market in India) totaled 5.9 billion rupees (\$123 million) between April 1, 2001, and March 31, 2002. That represented a 23% decline from the previous business year. The IMI estimates that by the end of the current business year for companies here on March 31, total sales by its member companies will have declined a further 20% to 4.48 billion rupees (\$90 million).

Mitra says there are three main reasons for the current slump. "First, it's the new wave of piracy caused by cheap blank CDs and affordable hardware," he notes. "Second, the problem of cover versions and remixes of Bollywood songs is a menace." A loophole in Indian copyright legislation means there is no provision for royalty payments to original rights holders, and cover versions can be produced without the permission of the original copyright holder.

"Third," Mitra says, "there is an A&R problem, since one can always argue that the quality of music can be better, especially when it comes to the poor performance of non-film albums."

According to the IMI, the retail value of sales of pirated recorded music in India totaled 18 billion rupees (\$37.5 million) in the three years between April 1, 1999, and March 31, 2002. Those figures were first announced at a December 2002 conference held in New Delhi titled "Sound of Silence"; that is also the name of the latest round of the IMI's ongoing anti-piracy campaign, on which the IMI spends 50 million rupees (\$1 million) annually.

Nonetheless, IMI president Vijay Lazarus, who is also managing director of Mumbai-based Universal Music India, claims he remains optimistic about the Indian industry's long-term prospects. "We've hit the bottom," he says, "so the only way to go is up."

He adds that cassettes—which account for the vast majority of music sales in India—suffer from a 40%-50% piracy rate, while for CDs the piracy level is 60%.

The overall sales decline is also partly blamed on a slump in the entertainment industry, a result of the huge number of Indian films that have recently flopped at the box office in a music market heavily dominated by soundtrack sales.

Mitra adds that the low price of blank CD-Rs—which sell here for 8 rupees (16 cents) each—and the easy availability of CD-R writers (with prices as low as 4,000 rupees [\$90]) are spurring piracy in India. Pirated CDs containing around 100 songs each in the MP3 format retail for about 40 rupees (83 cents). Legitimate CDs, in contrast, sell for between 99 rupees and 150 rupees (\$2-\$3).

Lazarus says the latest phase of the IMI's anti-piracy campaign will focus on increasing public awareness and on working more closely with government ministries to strengthen anti-piracy legislation. The IMI says that in the past two business years, there have been only 196 anti-piracy convictions in India, of which fewer than 10% have resulted in prison sentences of at least one year and/or heavy fines.



MAHAPATRA

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JAPAN		UNITED KINGDOM		GERMANY		FRANCE	
THIS WEEK	LAST WEEK	THIS WEEK	LAST WEEK	THIS WEEK	LAST WEEK	THIS WEEK	LAST WEEK
(DEMPA PUBLICATIONS INC.) 01/22/03		(OFFICIAL UK CHARTS CO.) 01/20/03		(MEDIA CONTROL) 01/22/03		(SNEP/FDP/TITE-LIVE) 01/21/03	
<b>SINGLES</b>		<b>SINGLES</b>		<b>SINGLES</b>		<b>SINGLES</b>	
1	1	1	NEW	1	1	1	1
CHIYO NO HOSHI MIYUKI NAKAJIMA YAMAHA MUSIC COMMUNICATIONS		STOP LIVING THE LIE DAVID SNEEDON MERCURY		WE HAVE A DREAM VARIOUS ARTISTS OEU HANSA		PARIS LATINO STAR ACADEMY 2 MERCURY	
2	NEW	2	NEW	2	2	2	3
HAPPY LIFE 175R TOSHIBA/EMI		YEAR 3000 BUSTED UNIVERSAL		LOSE YOURSELF EMINEM INTERSCOPE		ALL THE THINGS SHE SAID T.A.T.U. INTERSCOPE	
3	6	3	1	3	3	3	2
MORAINAKI YO HITOTO COLUMBIA		SOUND OF THE UNDERGROUND GIRLS ALQOU POLYDOR		DER STEUERSONG (LAS KANZLERN) DIE GERD SHOW WARNER STRATEGIC MARKETING		ASEREJE/THE KETCHUP SONG LAS KETCHUP COLUMBIA	
4	NEW	4	NEW	4	4	4	6
SORA GA KIREI RAG FAIR TOY'S FACTORY		TRUE JAIMESON FEATURING ANGEL BLU V2		MUNDIAN TO BACH KE (BEWARE OF THE BOY) PANJABI MC DEF JAM		LE FRUNKP ALPHONSE BROWN UP MUSIC	
5	NEW	5	NEW	5	6	5	5
KAZENOMAJUMI DE DAKISHIMETE RINA AIUCHI GIZA STUDIO		MUNDIAN TO BACH KE (BEWARE OF THE BOY) PANJABI MC SHOWBIZ/START KARMA		ABSCHIED NEHMEN XAVIER NAIDOO SPV		DES MOTS QUI RESONNENT JENIFER MERCURY	
6	2	6	3	6	5	6	7
UNTITLED 4 BALLADS EVERY LITTLE THING AVEX TRAX		LOSE YOURSELF EMINEM INTERSCOPE		FEEL ROBBIE WILLIAMS CHRYSALIS		PLANTATION KANA PANA	
7	5	7	4	7	NEW	7	9
NADA SOUSOU RIMI NATSUKAWA VICTOR		IF YOU'RE NOT THE ONE DANIEL BEDINGFIELD POLYDOR		'03 BONNIE & CLYDE JAY-Z FEATURING BEYONCE DEF JAM		REGARDE-MOI (TESTE MOI, DETESTE MOI) PRISCILLA JIVE/VIRGIN	
8	8	8	NEW	8	NEW	8	4
TAISETSUMONONO ROAD OF MAJOR AVEX TRAX		LOVE STORY (FINALLY) LAYO & BUSHWACKA XL RECORDINGS		MISS YOU AALIYAH EDEL		MARIE JOHNNY HALLYDAY MERCURY	
9	NEW	9	2	9	8	9	NEW
KASUMIYUKU SORA SENSHITE JANNE O A RC AVEX TRAX		DANGER! HIGH VOLTAGE ELECTRIC SIX XL RECORDINGS		JENNY FROM THE BLOCK JENNIFER LOPEZ EPIC		TOUS LES HOMMES JOEL O'CANHA M6 INT/BMG	
10	NEW	10	NEW	10	NEW	10	11
GEKAI MERRYGOROUND PSYCHO LE CEMU NIPPON CROWN		JUST THE WAY I'M FEELING FEEDER ECHO		YOU CAN'T STOP ME GUANO APES HANSA		OBJECTION (TANGO) SHAKIRA EPIC	
<b>HOT MOVER SINGLES</b>		<b>HOT MOVER SINGLES</b>		<b>HOT MOVER SINGLES</b>		<b>HOT MOVER SINGLES</b>	
12	NEW	12	NEW	12	NEW	15	NEW
MANGETSU NO YUBE GAGAGA SP SONY		TREAT ME LIKE A LADY ZOE BIRKETT TSUNIVERSAL		4 JUST 1 DAY KAI TRACID EPIC		A 20 ANS LORIE EGP	
17	NEW	18	NEW	18		18	21
TSUKI NO SHIZUKU RUI UNIVERSAL		YOSHIMI BATTLES THE PINK ROBOTS PT. 1 THE FLAMING LIPS WARNER BROS.		LEUCHTTURM NENA WARNER STRATEGIC		JUST A LITTLE LIBERTY X V2	
20	NEW	19	NEW	29	NEW	19	22
YUMEJYANAI SEKAI FANATIC CRISIS SOL BLADE		A LITTLE BIT ROSIE RIBBONS T2/TELSTAR		DESENCHANTEE KATE RYAN ANTLER SUBWAY		FEEL ROBBIE WILLIAMS CHRYSALIS	
25	NEW	20	NEW	30	34	20	30
TOMARIGI NO MACHI HIROKO HATTORI TOSHIBA/EMI		TIME FOR HEROES LIBERTINES ROUGH TRADE		TU ES FOUTU (TU M'AS PROMIS) IN-GRID ZYX		RETIENS-MOI LS MERCURY	
27	NEW	27	NEW	31	NEW	22	42
LOVE CHANGES EVERYTHING POTSHOT UK PROJECT		MADE YOU LOOK NAS COLUMBIA		VIVA COLONIA HÖRNER CAPITOL		THE BEAT GOES ON BOB SINCLAR EAST WEST	
<b>ALBUMS</b>		<b>ALBUMS</b>		<b>ALBUMS</b>		<b>ALBUMS</b>	
1	1	1	1	1	3	1	1
CHEMISTRY SECOND TO NONE DEFSTAR		AVRIL LAVIGNE LET GO ARISTA		EMINEM 8 MILE SOUNDTRACK INTERSCOPE		STAR ACADEMY STAR ACADEMY CHANTE LES TUBES ANNEES 80 MERCURY	
2	4	2	8	2	1	2	2
YO HITOTO TSUKI TEN SHIN COLUMBIA		JUSTIN TIMBERLAKE JUSTIFIED JIVE		ROBBIE WILLIAMS ESCAPOLOGY CHRYSALIS		CARLA BRUNI QUELQU'UN M'A DIT NAIVE	
3	2	3	2	3	2	3	3
AYUMI HAMASAKI RAINBOW AVEX TRAX		PINK MISSUNDAZTDDD ARISTA		HERBERT GRONEMEYER MENSCH EMI		PATRICK BRUEL ENTRE-DEUX RCA	
4	10	4	4	4	4	4	4
KIMIMARU ATYANOKOUJI BAKUSHOU SUPER LIVE DAI 1 SHUJI TEICHIKU		DANIEL BEDINGFIELD GOTTA GET THRU THIS POLYDOR		NENA 20 JAHRE - NENA FEAT. NENA WARNER STRATEGIC MARKETING		PHIL COLLINS TESTIFY WEA	
5	3	5	20	5	5	5	9
KICK THE CAN CREW MAGIC NUMBER WARNER MUSIC JAPAN		BUSTED BUSTED UNIVERSAL		EMINEM THE EMINEM SHOW INTERSCOPE		SHAKIRA LAUNDRY SERVICE EPIC	
6	5	6	3	6	13	6	5
B'Z THE BALLADS—LOVE & B'Z VERMILLION RECORDS		ROBBIE WILLIAMS ESCAPOLOGY CHRYSALIS		XAVIER NAIDOO ZWISCHENSPIEL - ALLES FÜR DEN HERRN SPV		JOHNNY HALLYDAY A LA VIE, A LA MORT! MERCURY	
7	13	7	5	7	6	7	7
MIYUKI NAKAJIMA SINGLES 2000 YAMAHA MUSIC COMMUNICATIONS		RED HOT CHILI PEPPERS BY THE WAY WARNER BROS.		PHIL COLLINS TESTIFY WEA		RENAUD BOUCAN D'ENFER VIRGIN	
8	6	8	6	8	7	8	10
DO AS INFINITY TRUE SONG AVEX TRAX		COLDPLAY A RUSH OF BLOOD TO THE HEAD PARLOPHONE		DIE ARZTE ROCK 'N' ROLL REALSCHULE—UNPLUGGED HOT ACTION/MOTOR		T.A.T.U. 200 KM/H IN THE WRONG LANE INTERSCOPE	
9	9	9	12	9	8	9	6
KEISUKE KUWATA TOP OF THE POPS VICTOR		FOO FIGHTERS ONE BY ONE RCA		SOUNDTRACK THE LORD OF THE RINGS: THE TWO TOWERS WARNER BROS.		STAR ACADEMY LES ANNEES BERGER MERCURY	
10	NEW	10	9	10	22	10	8
BLUE ONE LOVE INNOCENT/VIRGIN		SUGABABES ANGELS WITH DIRTY FACES ISLAND		CHRISTINA AGUILERA STRIPPED RCA		GERALD DE PALMAS LIVE 2002 POLYDOR	

CANADA		SPAIN		AUSTRALIA		ITALY	
THIS WEEK	LAST WEEK	THIS WEEK	LAST WEEK	THIS WEEK	LAST WEEK	THIS WEEK	LAST WEEK
(SOUNDSCAN) 02/01/03		(AFYVE) 01/22/03		(ARIA) 01/20/03		(FIMI) 01/20/03	
<b>SINGLES</b>		<b>SINGLES</b>		<b>SINGLES</b>		<b>SINGLES</b>	
1	2	1	1	1	1	1	1
DIE ANOTHER DAY MADONNA WARNER		BESAME DANI UBEDA VALE MUSIC		LOSE YOURSELF EMINEM INTERSCOPE		FEEL ROBBIE WILLIAMS CHRYSALIS	
2	1	2	2	2	3	2	NEW
JENNY FROM THE BLOCK JENNIFER LOPEZ EPIC/SONY		ES POR TI ELENA GADEL VALE MUSIC		STOLE KELLY ROWLAND COLUMBIA		MUNDIAN TO BACH KE (BEWARE OF THE BOY) PANJABI MC EPIC	
3	6	3	NEW	3	NEW	3	4
ASEREJE/THE KETCHUP SONG LAS KETCHUP COLUMBIA/SONY		QUIERO SER TU VEGA VALE MUSIC		NAUGHTY GIRL HOLLY VALANCE LONDON		LOSE YOURSELF EMINEM INTERSCOPE	
4	4	4	3	4	NEW	4	3
I'M GONNA GETCHA GOOD! SHANIA TWAIN MERCURY/UNIVERSAL		NO QUIERO SUFRIR CRISTIE VALE MUSIC		'03 BONNIE & CLYDE JAY-Z FEATURING BEYONCE DEF JAM		DIE ANOTHER DAY MADONNA WARNER BROS.	
5	3	5	4	5	2	5	2
DILEMMA NELLY FEATURING KELLY ROWLAND FO REEL/UNIVERSAL		TU NO ME VERAS LLORAR MAREY VALE MUSIC		BORN TO TRY DELTA GOODREM EPIC		PER ME E' IMPORTANTE TIROMANCINO VIRGIN	
6	8	6	5	6	5	6	6
LANDSLIDE DIXIE CHICKS MONUMENT/COLUMBIA/SONY		TU VOLVERAS TESSA VALE MUSIC		HEY SEXY LADY SHAGGY FEATURING BRIAN & TONY GOLD MCA		VIENI A VEDERE PERCHE CESARE CREMONINI & BALLO WEA	
7	5	7	6	7	9	7	8
HEY SEXY LADY SHAGGY FEATURING BRIAN & TONY GOLD BIG YARD/MCA/UNIVERSAL		MI ALMA MIGUEL ANGEL SILVA VALE MUSIC		THUG LOVIN' JA RULE FEATURING BOBBY BROWN DEF JAM		OBJECTION (TANGO) SHAKIRA EPIC	
8	NEW	8	7	8	8	8	9
GAME OF LOVE SANTANA FEATURING MICHELLE BRANCH ARISTA/BMG		VUELVE MAI MENESES VALE MUSIC		WORK IT MISSY "MISDEMEANOR" ELLIOTT ELEKTRA		ASEREJE/THE KETCHUP SONG LAS KETCHUP COLUMBIA	
9	7	9	8	9	4	9	5
DIRTY CHRISTINA AGUILERA FEATURING REDMAN RCA/BMG		MARIA JOSE ENRIQUE ANAUT VALE MUSIC		ASEREJE/THE KETCHUP SONG LAS KETCHUP COLUMBIA		JENNY FROM THE BLOCK JENNIFER LOPEZ EPIC	
10	NEW	10	NEW	10	7	10	12
THROUGH THE RAIN MARRIHA CAREY MONARCH/ISLAND/UNIVERSAL		BY THE WAY RED HOT CHILI PEPPERS WARNER BROS.		DILEMMA NELLY FEATURING KELLY ROWLAND UNIVERSAL		HEY SEXY LADY SHAGGY FEATURING BRIAN & TONY GOLD MCA	
<b>HOT MOVER SINGLES</b>		<b>HOT MOVER SINGLES</b>		<b>HOT MOVER SINGLES</b>		<b>HOT MOVER SINGLES</b>	
12	15	12	NEW	15	19	11	14
DON'T STOP DANCING CREED WIND UP/EPIC		TRAGEDY MARC ANTHONY COLUMBIA		FAMILY PORTRAIT PINK ARISTA		SORRY SEEMS TO BE THE HARDEST WORD BLUE & ELTON JOHN INNOCENT/VIRGIN	
14	18			16	NEW	14	18
LOSE YOURSELF EMINEM SHAOY/INTERSCOPE/UNIVERSAL				THE ONE SHAKIRA EPIC		I'M GONNA GETCHA GOOD! SHANIA TWAIN MERCURY	
24	27			21	29	17	NEW
HOT IN HERRE NELLY FO REEL/UNIVERSAL				U TALKIN' TO ME OSCO MONTEGO WEA		KUSHA LAS PLAYAS LAS KETCHUP COLUMBIA	
25	NEW			22	NEW	19	43
MISUNDERSTOOD BON JOVI ISLAND/UNIVERSAL				BIG YELLOW TAXI COUNTING CROWS FEATURING VANESSA CARLTON GEFFEN		BREATHE IN FROU FROU ISLAND	
				23	NEW	21	29
				CAN I GO NOW JENNIFER LOVE HEWITT JIVE		STILL WAITING SUM 41 ISLAND	
<b>ALBUMS</b>		<b>ALBUMS</b>		<b>ALBUMS</b>		<b>ALBUMS</b>	
1	1	1	NEW	1	1	1	1
SHANIA TWAIN UPI MERCURY/UMH		OPERACIÓN TRIUNFO GALA 11 VALE MUSIC		AVRIL LAVIGNE LET GO ARISTA		VASCO ROSSI VASCO ROSSI TRACKS EMI	
2	2	2	2	2	2	2	3
AVRIL LAVIGNE LET GO NETTWERK/ARISTA/BMG		OPERACIÓN TRIUNFO II GALA 10 VALE MUSIC		EMINEM 8 MILE SOUNDTRACK INTERSCOPE		ROBBIE WILLIAMS ESCAPOLOGY CHRYSALIS	
3	3	3	1	3	NEW	3	2
NORAH JONES COME AWAY WITH ME BLUE NOTE/EMI		UPA UN PASO ADELANTE GLOBOMEDIA		THE WAIFS UP ALL NIGHT JARRAH RECORDS		ADRIANO CELENTANO PER SEMPRE CLAN CELENTANO/SONY	
4	4	4	3	4	3	4	4
VARIOUS ARTISTS MUCH DANCE 2003/DANSE PLUS 2003 SONY		OPERACIÓN TRIUNFO II LA FUERZA DE LA VIDA VALE MUSIC		EMINEM THE EMINEM SHOW INTERSCOPE		QUEEN GREATEST HITS I, II & III PARLOPHONE	
5	5	5	4	5	NEW	5	5
SOUNDTRACK 8 MILE SHADY/INTERSCOPE/UNIVERSAL		ALEX UBAGO QUE PIES TUP ORO		KELLY ROWLAND SIMPLY DEEP COLUMBIA		U2 THE BEST OF 1990-2000 ISLAND	
6	8	6	9	6	4	6	8
VARIOUS ARTISTS BIG SHINY 90S BIG SHINY 90S/WARNER		AMARAL ESTRELLA DEL MAR VIRGIN		RED HOT CHILI PEPPERS BY THE WAY WARNER BROS.		883 LOVE LIFE CGD	
7	9	7	10	7	5	7	6
JENNIFER LOPEZ THIS IS ME... THEN EPIC/SONY		VARIOUS ARTISTS TODOS EXITOS VOL VI VALE MUSIC		VARIOUS ARTISTS THE PANEL VOL 3—LATEST COLLECTION LIBERATION/WARNER		GIORGIA GREATEST HITS (LE COSE NON VANNO MAI...) DISCHI DI CIOCCOLATA/BMG	
8	RE	8	18	8	NEW	8	7
DIXIE CHICKS HOME MONUMENT/COLUMBIA/SONY		VARIOUS ARTISTS GRAN HERMANO VOL IV VALE MUSIC		BEE GEES THEIR GREATEST HITS—THE RECORD POLYDOR		FRANCESCO DE GREGORI & GIOVANNA MARINI IL FISCHIO DEL VAPORE COLUMBIA	
9	RE	9	8	9	8	9	9
CHRISTINA AGUILERA STRIPPED RCA/BMG		DAVID BISBAL CORAZON LATINO VALE MUSIC		NORAH JONES COME AWAY WITH ME BLUE NOTE		ALEX BARONI SEMPLACEMENTE RICORDI/BMG	
10	RE	10	6	10	6	10	10
EMINEM THE EMINEM SHOW WEB/AFTERMATH/INTERSCOPE/UNIVERSAL		SHAKIRA GRANDES EXITOS COLUMBIA		ROBBIE WILLIAMS ESCAPOLOGY CHRYSALIS		CESARE CREMONINI BAGUS WEA	

EUROCHART

Eurocharts are compiled by Music & Media from the national singles and album sales charts of 18 European countries.

THIS WEEK	LAST WEEK	(MUSIC & MEDIA) 01/22/03
1	1	<b>LOSE YOURSELF</b> EMINEM INTERSCOPE
2	2	<b>ASEREJE/THE KETCHUP SONG</b> LAS KETCHUP COLUMBIA
3	11	<b>MUNDIAN TO BACH KE (BEWARE OF THE BOY)</b> PANJABI MC DEF JAM/MEDIA/BIG STAR/SHOWBZ
4	3	<b>FEEL</b> ROBBIE WILLIAMS CHRYSALIS
5	4	<b>ALL THE THINGS SHE SAID</b> T.A.T.U. INTERSCOPE
6	6	<b>PARIS LATINO</b> STAR ACADEMY 2 MERCURY
7	NEW	<b>STOP LIVING THE LIE</b> DAVID SNEEDON MERCURY
8	9	<b>WE HAVE A DREAM</b> VARIOUS ARTISTS HANSA
9	5	<b>JENNY FROM THE BLOCK</b> JENNIFER LOPEZ EPIC
10	NEW	<b>YEAR 3000</b> BUSTED UNIVERSAL
<b>HOT MOVER SINGLES</b>		
15	NEW	<b>TRUE</b> JAMESON FEATURING ANGEL BLU J-DID/V2
16	25	<b>LE FRUNKP</b> ALPHONSE BROWN UP MUSIC/WARNER
19	NEW	<b>'03 BONNIE &amp; CLYDE</b> JAY-Z FEATURING BEYONCE KNOWLES DEF JAM
22	28	<b>ABSCHIED NEHMEN</b> XAVIER NAJDOO NAJDOO RECORDS/SPV
25	30	<b>PLANTATION</b> KANA PAMIA
<b>ALBUMS</b>		
1	1	<b>ROBBIE WILLIAMS</b> ESCAPOLOGY CHRYSALIS
2	2	<b>AVRIL LAVIGNE</b> LET GO ARISTA
3	3	<b>EMINEM</b> 8 MILE SOUNDTRACK INTERSCOPE
4	6	<b>EMINEM</b> THE EMINEM SHOW INTERSCOPE
5	4	<b>PHIL COLLINS</b> TESTIFY WEA
6	5	<b>PINK</b> MISSUNDAZTOOD ARISTA
7	26	<b>JUSTIN TIMBERLAKE</b> JUSTIFIED JIVE
8	10	<b>NORAH JONES</b> COME AWAY WITH ME BLUE NOTE
9	7	<b>U2</b> THE BEST OF 1990-2000 ISLAND
10	8	<b>JENNIFER LOPEZ</b> THIS IS ME... THEN EPIC

THIS WEEK	LAST WEEK	(STICHTING MEGA TOP 100) 01/20/03
1	1	<b>LOSE YOURSELF</b> EMINEM INTERSCOPE
2	14	<b>SORRY SEEMS TO BE THE HARDEST WORD</b> BLUE & ELTON JOHN VIRGIN
3	2	<b>FEEL</b> ROBBIE WILLIAMS CHRYSALIS
4	6	<b>HEAVEN</b> DJ SAMMY & YANOU FEATURING OO DIGIDANCE
5	8	<b>NU FLOW</b> BIG BROVAZ EPIC
<b>ALBUMS</b>		
1	1	<b>ROBBIE WILLIAMS</b> ESCAPOLOGY CHRYSALIS
2	3	<b>NORAH JONES</b> COME AWAY WITH ME BLUE NOTE
3	2	<b>PHIL COLLINS</b> TESTIFY WEA
4	6	<b>GORDON &amp; RE-PLAY</b> G&R DINO/EMI
5	10	<b>EMINEM</b> 8 MILE SOUNDTRACK INTERSCOPE

THIS WEEK	LAST WEEK	(GLF) 01/16/03
1	1	<b>TU ES FOUTU (TU M'AS PROMIS)</b> IN-GRID MEDLEY/EMI
2	3	<b>SOMETIMES WHEN WE TOUCH</b> FIFTH AVENUE WEA
3	5	<b>FEEL</b> ROBBIE WILLIAMS CHRYSALIS
4	2	<b>ASEREJE/THE KETCHUP SONG</b> LAS KETCHUP COLUMBIA
5	4	<b>DESENCHANTEE</b> KATE RYAN ANTLER-SUBWAY/EMI
<b>ALBUMS</b>		
1	2	<b>ROBBIE WILLIAMS</b> ESCAPOLOGY CHRYSALIS
2	4	<b>NORAH JONES</b> COME AWAY WITH ME EMI
3	1	<b>MELODY CLUB</b> MUSIC MACHINE VIRGIN
4	3	<b>KENT</b> WATER & AMMUNITION RCA
5	5	<b>THE SOUNDS</b> LIVING IN AMERICA METRONOME/WEA

THIS WEEK	LAST WEEK	(IFPI/NIELSEN MARKETING RESEARCH) 01/21/03
1	1	<b>EVERY LITTLE PART OF ME</b> JULIE CAPITOL
2	2	<b>LOSE YOURSELF</b> EMINEM INTERSCOPE
3	NEW	<b>SUPERSTAR</b> CHRISTINE MILTON RCA
4	4	<b>ALL THE THINGS SHE SAID</b> T.A.T.U. INTERSCOPE
5	5	<b>MUNDIAN TO BACH KE (BEWARE OF THE BOY)</b> PANJABI MC BIG STAR/ICEBERG
<b>ALBUMS</b>		
1	1	<b>EMINEM</b> 8 MILE SOUNDTRACK INTERSCOPE
2	3	<b>NIK &amp; JAY</b> NIK & JAY CAPITOL
3	2	<b>ROBBIE WILLIAMS</b> ESCAPOLOGY CHRYSALIS
4	8	<b>WESTLIFE</b> UNBREAKABLE—THE GREATEST HITS VOL. 1 RCA
5	7	<b>EMINEM</b> THE EMINEM SHOW INTERSCOPE

THIS WEEK	LAST WEEK	(VERDENS GANG NORWAY) 01/20/03
1	1	<b>LOSE YOURSELF</b> EMINEM INTERSCOPE
2	2	<b>FEEL</b> ROBBIE WILLIAMS CHRYSALIS
3	9	<b>TU ES FOUTU (TU M'AS PROMIS)</b> IN-GRID EMI
4	3	<b>ASEREJE/THE KETCHUP SONG</b> LAS KETCHUP COLUMBIA
5	4	<b>DIRTY</b> CHRISTINA AGUILERA FEATURING REDMAN RCA
<b>ALBUMS</b>		
1	1	<b>ROBBIE WILLIAMS</b> ESCAPOLOGY CHRYSALIS
2	2	<b>STAGE DOLLS</b> GOOD TIMES—THE ESSENTIAL POLYDOR
3	5	<b>LISA NILSSON</b> SMA RUM DIESEL/SOMY
4	3	<b>STEVIE WONDER</b> THE DEFINITIVE COLLECTION MOTOWN
5	4	<b>BJORN EIDSVAG</b> TALT COLUMBIA

THIS WEEK	LAST WEEK	(RECORD PUBLICATIONS LTD.) 01/20/03
1	1	<b>ASEREJE/THE KETCHUP SONG</b> LAS KETCHUP COLUMBIA
2	2	<b>LOSE YOURSELF</b> EMINEM INTERSCOPE
3	NEW	<b>WORK IT</b> MISSY "MISDEMEANOR" ELLIOTT ELEKTRA
4	13	<b>STOLE</b> KELLY ROWLAND COLUMBIA
5	4	<b>SKBER BOI</b> AVRIL LAVIGNE ARISTA
<b>ALBUMS</b>		
1	32	<b>JACK JOHNSON</b> BRUSHFIRE FAIRYTALES CAPITOL
2	3	<b>EMINEM</b> 8 MILE SOUNDTRACK INTERSCOPE
3	2	<b>AVRIL LAVIGNE</b> LET GO ARISTA
4	13	<b>WESTLIFE</b> UNBREAKABLE—THE GREATEST HITS VOL. 1 RCA
5	10	<b>NORAH JONES</b> COME AWAY WITH ME BLUE NOTE

THIS WEEK	LAST WEEK	(PORTUGAL/AFP) 01/22/03
1	1	<b>FEEL</b> ROBBIE WILLIAMS CHRYSALIS
2	NEW	<b>DIE ANOTHER DAY</b> MADONNA WARNER BROS.
3	10	<b>HEY SEXY LADY</b> SHAGGY FEATURING BRIAN & TONY GOLD MCA
4	2	<b>ELECTRICAL STORM</b> U2 ISLAND
5	8	<b>SORRY SEEMS TO BE THE HARDEST WORD</b> BLUE & ELTON JOHN VIRGIN
<b>ALBUMS</b>		
1	2	<b>PEDRO ABRUNHOSA</b> MOMENTO POLYDOR
2	1	<b>LAS KETCHUP</b> HLIAS DEL TOMATE COLUMBIA
3	5	<b>ROBBIE WILLIAMS</b> ESCAPOLOGY CHRYSALIS
4	NEW	<b>XUTOS &amp; PONTAPES</b> NESTA CIDADE MERCURY
5	3	<b>MARC ANTHONY</b> MENOED COLUMBIA

THIS WEEK	LAST WEEK	(CAPIF) 01/22/03
1	1	<b>KATRASK/LA BANDA CANTANIO</b> KATRASK/LA BANDA DE CANTANIO WEA
2	2	<b>MAMBRU</b> MAMBRU BMG
3	3	<b>RICARDO ARJONA</b> SANTO PECADO COLUMBIA
4	4	<b>PINON FIJO</b> POR LOS CHICOS... VIVO CENTRALIZA/BMG
5	5	<b>DIEGO TORRES</b> UN MUNDO DIFERENTE RCA
6	6	<b>LOS NOCHEROS</b> LOS NOCHEROS EN VIVO EN EL TEATRO COLON EMI
7	NEW	<b>SHAKIRA</b> GRANDES EXITOS EPIC
8	17	<b>U2</b> THE BEST OF 1990-2000 ISLAND
9	NEW	<b>LOS PIOJOS</b> HURACANES EN LUNA PLATEADA DBN
10	10	<b>JOAN MANUEL SERRAT</b> VERSOS EN LA BOCA BMG

# Global Music Pulse

Edited by Nigel Williamson



**METAL PEACE: Orphaned Land**—the name is an ironic twist on the Promised Land of the Jews—is a heavy-metal outfit with a difference and one that is doing its bit toward Middle East peace. “We look like an ordinary metal band onstage,” vocalist **Kobi Farhi** notes. “We get very angry. We have tattoos.” But through lyrics in English, Hebrew, Arabic, and Latin and the use of such Eastern instruments as *oud* (lute) and the *derbuka* (drum) alongside the more traditional rock guitars, the group aims to unite Christianity, Judaism, and Islam through metal. Its latest CD, *El Norra Alila*—released by French Holy Records—is largely self-written but also draws on traditional Jewish and Arabic folk songs. Orphaned Land has a strong following in Arab countries and recently performed in Istanbul. Farhi says, “It was amazing for us, in the middle of the Middle East crisis, to be an Israeli group in a Muslim country and to see our fans, from Syria and Jordan as well as Turkey, all headbanging together.” **SASHA LEVY**

**GEORGE RISES AGAIN:** Irish band **Rubyhorse** secured a major coup when it persuaded the late **George Harrison** to play slide guitar on the quintet's debut album. The group from Cork recently settled in Boston. Guitarist **Joe Philpott** explains how the former **Beatle** came to play on the

gold status in France, Belgium, and Switzerland. Until recently, Bruni was best-known in music circles as a former girlfriend of **Mick Jagger**. Musically, she first turned heads a year ago, when she wrote lyrics for **Julien Clerc's** album *Si J'Étais Elle* (If I Was Her) (Virgin). Her own grainy voice and intimate songs call to mind **Ricky Lee Jones**, and Naïve's marketing strategy has been to avoid using Bruni's model image and to concentrate on her as a singer via radio. Naïve director of promotions **Rémi Bouton** says, “I think this record has real international potential, given that Carla already has a media image.” She is already back in the studio, working on an English-language album for release later this year. **MILLANÉ KANG**

**WARRIORS ON TOUR:** She may be best-known to millions as Xena the Warrior Princess. But actress **Lucy Lawless**, who recently undertook a 15-date tour of New Zealand with local music icon **Dave Dobbyn**, says she has long been a frustrated singer. “I don't want to be kicking myself as an old lady, saying, ‘I coulda, shoulda, woulda,’” she says. “It doesn't matter if I go down in flames, as long as I had a crack at it.” Lawless joined Dobbyn on his annual tour over the Christmas and new year period, performing backup and singing lead on such covers as “Brass in Pocket” and “Oliver's Army.”



RUBYHORSE

song “Punchdrunk”: “We sent him a copy of the song through a mutual friend, and we got a call back to say that he'd love to play on it,” he says. “So we sent the reels over to England, and he put his part down. When we received the tapes back, it just blew us all away. It was the biggest honor that we've ever received and probably will ever receive.” The track can be found on Rubyhorse's debut set, *Rise*, which was released Jan. 17 in Ireland on Island/Def Jam (the set bowed last May in the U.S.). Meanwhile, the band is on its way back home for some live showcase gigs. **NICK KELLY**

Dobbyn's profile is currently high in New Zealand, as his 1988 hit “Loyal” has become the anthem of the New Zealand America's Cup defenders. Several shows were recorded, and Dobbyn's management say that a live album is a possibility. **DAVID McNICKEL**

**CHINA ROCKS:** Trip-hop band **Morcheeba** is to tour China as part of a U.K. government initiative to promote “originality, creativity, and innovation” in British design, arts, and music. The band, whose fourth album, *Charango*, was released on EastWest last year (*Billboard*, June 28, 2002), has been sponsored by the British Council (the U.K.'s official cultural relations organization) to undertake a tour of five Chinese cities between March 4 and March 21. In Chongqing, the group will perform two free shows for 16,000 university students, while in Shanghai, Morcheeba will open the International Fashion Festival. The group will also perform in Beijing, Guangzhou, and Shenzhen. It is understood to be the first time that several of the cities will have hosted a Western rock band. **ADAM WILLIAMSON**

## COMMON CURRENCY

A weekly scorecard of albums simultaneously attaining top 10 chart status in three or more leading world markets.

Repertoire owner: B: BMG, E: EMI, I: Independent, S: Sony, U: Universal, W: Warner

ARTIST	USA	JPN	UK	GER	FRA	CAN	SPN	AUS	ITA	NTH
<b>CHRISTINA AGUILERA</b> <i>Stripped</i> (B)	9			10		9				
<b>PHIL COLLINS</b> <i>Testify</i> (W)				7	4					3
<b>EMINEM</b> <i>The Eminem Show</i> (U)				5		10		4		
<b>NORAH JONES</b> <i>Come Away With Me</i> (E)	1					3		9		2
<b>AVRIL LAVIGNE</b> <i>Let Go</i> (B)	2		1			2		1		
<b>SOUNDTRACK</b> <i>8 Mile</i> (U)	6			1		5		2		5
<b>ROBBIE WILLIAMS</b> <i>Escapology</i> (E)			6	2				10	2	1

# Lavigne Extends Nettwerk's Reach

BY LARRY LeBLANC

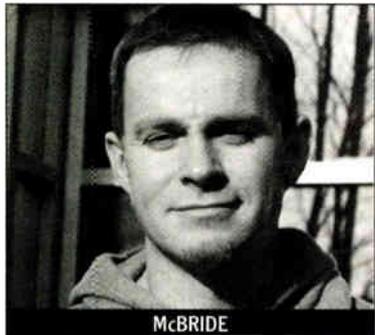
TORONTO—Meticulously reserved Canadian artist manager Terry McBride, CEO of Nettwerk Management, practically turns giddy at the mention of his client Avril Lavigne. He says, "I've never been with a record [that's going] so fast."

Global shipments of Lavigne's debut, *Let Go*, have reached 10 million units since its worldwide release by Arista in June 2002, including 5 million units in the U.S. and 700,000 units in her native Canada. Boosted by the singles "Complicated," "Sk8er Boi," and the current "I'm With You," Lavigne snared five Grammy Award and two Brit Award nominations.

Lavigne embarks on a headlining tour of North America April 9 in Toronto, finishing May 17 in Philadelphia (see story, page 27). "This will be Avril's first tour," McBride says. "Everything before has been radio promotional shows." She will step away from the spotlight after tour dates in Australia in the spring.

Three years ago, Lavigne sent demos to Mark Jowett, VP of international A&R/publishing of the management's affiliated label, Nettwerk Productions. He gave her a development deal. But when Arista A&R rep Ken Krongard came by a New York studio where the two were writing, he was so impressed with Lavigne that he returned with Arista president/CEO Antonio "L.A." Reid. After she sang several songs, Reid offered to sign her. Later, he asked McBride to handle her management.

Reid says of Nettwerk: "What an incredible management company, and what an incredible roster."



McBRIDE

McBride recalls, "I heard four songs and I was like, 'I love this. Now I understand what Mark saw in her.' He walked away [from Lavigne] only because I didn't want any conflict with her previous manager and Arista. We were breaking Dido."

McBride says that setting up Dido's *No Angel* on Arista in 2000 with BMG affiliates internationally made it easier to launch Lavigne abroad. "Dido was the first act we broke worldwide. The relationships we got in those countries with BMG benefited Avril. We've been able to take a worldwide approach [in the setup] while staying focused in North America."

McBride intends to use the same template to launch Sarah McLachlan's as-yet-untitled Arista album in the fall. "We're planning not to focus so much on North America for the first six months," he says. "We want to give her a fair shot internationally first."

Nettwerk Productions was founded in 1984 by McBride, Jowett, and Brad Saltzberg as a production company to relaunch the career of Jowett's promising group, Moev. It has since evolved into a label/publishing/management

mini-empire, with offices in Vancouver, Los Angeles, New York, and London. Nettwerk's label roster includes Canadian acts McLachlan, Martina Sorbara, Maren Ord, Tara MacLean, Delerium, and Gob.

Nettwerk Management, headed by McBride and its president Dan Fraser, handles Ord, MacLean, Chantal Kreviazuk, Barenaked Ladies (BNL), Swollen Members, Treble Charger, and Gob, as well as U.S. act Sixpence None the Richer (SNTR). It also co-manages Sum 41, Our Lady Peace, and Coldplay.

McBride continues to personally oversee the management of Lavigne, McLachlan, MacLean, and BNL. "Nothing here gets signed unless I like it personally," he says. "But I also want [the managers] to sign bands on their own, too." Recent signings include U.S. acts Moss Eisley (on Warner Bros.), Fischerspooner (Capitol), and Toby Lightman (Lava).

While Nettwerk Productions primarily managed acts on its roster, the focus changed with the launch of Nettwerk Management in 1995, the signing of BNL in 1996, and the North American breakthrough of McLachlan's *Surfacing* album in 1997, coupled with her annual high-profile Lilith Fair festival, which ran from 1996 to 1999.

Lilith Fair earned plaudits industry-wide for being well-run and gave McBride—its co-executive producer—serious industry clout. Fraser says, "Lilith put the whole company on another level."

Reid concludes, "What an amazing career Terry has had. He's one of the industry's front runners and one of the future leaders of our business."

## British, French Shine On 2002 Platinum Lists

BY PAUL SEXTON

LONDON—Since 1996—the year the International Federation of the Phonographic Industry (IFPI) Platinum Europe Awards were introduced—no year has produced as many qualifying records or artists as the one just ended. What's more, European music itself was the real winner.

Those are the headlines from the IFPI's end-of-term report regarding the awards for European shipments of 1 million or more albums. A new peak of 92 albums by 77 different artists rang the platinum bell in 2002, with a total of 105 awards. Twelve months earlier, the annual album total reached 87, which was then a record.

The figures represented especially good news for local European repertoire, which accounted for 57 of the 92 certified albums, or 62%. That was two points up on local acts' 2001 share. The only occasion on which that total of 57 has been bettered was in 1996, when the introductory awards covered a two-year period.

Two countries were represented in the 2002 certifications for the first time: Russia, via female duo T.a.t.u.'s *Po Vstrecnoy/200km/h in the Wrong Lane* (Interscope, at 1 million) and Colombia, whose Shakira raced to 4 million shipments during the 12-month period with *Laundry Service* (Epic).

Europe's leading repertoire provider was the U.K. with 29 awarded albums, more than half the total from the continent as a whole. Ireland provided six more titles, so that

the two markets between them claimed a 38% share, almost identical to that in 2001. The Beatles' *1* (Apple/Parlophone) advanced to 8 million shipments to lead the list of titles winning new awards during the year. It is now tied with the Spice Girls' *Spice* as the runner-up to Celine Dion's all-time Platinum Europe leader, *Let's*

*Talk About Love*, currently at 9 million.

The U.K. also provided the most frequent contributor in terms of different titles: EMI's Robbie Williams, who had four albums figuring in the monthly certifications during the year, with a current running total between them of 13 million European shipments.

BPI chairman Peter Jamieson says, "The high number of IFPI Platinum Awards for U.K. acts last year illustrates the popularity and diversity of British music and its position as the key repertoire source within Europe."

But the new star performers from Europe were French-signed acts. They provided a best-ever 11 award-winning albums, led by French-Canadian Columbia artist Garou and his double-platinum *Seul* (Alone). That makes the country the second-best repertoire source in Europe and the single biggest contributor to a total of 19 non-English language albums recognized, the highest for four years.

The U.S. had 27 of the year's 92 platinum winners, or 29%, while Canada contributed six. One of those, Alanis Morissette's *Jagged Little Pill*, now stands joint third in the all-time leaders' board at 7 million, tied with Maverick labelmate Madonna's *Music*.



JAMIESON

ifpi  
PLATINUM EUROPE  
**1,000,000**  
IN RECOGNITION OF SALES IN EXCESS OF ONE MILLION

## NEWSLINE...

**U.K. retailer HMV Group** has reported a better-than-expected 8.5% sales gain for the Christmas trading period and beat analysts' forecasts by swinging into the black in the 26 weeks ended Oct. 26, 2002. Pretax profits—excluding exceptional items—for the half-year were £6 million (\$9.6 million), against a loss of £15.9 million (\$25.4 million) in the same period of 2001. Sales rose 2.4% to £715.7 million (\$1.15 billion); comparable-store sales rose 1.6%. Operating profit was up 32.8% to £17.3 million (\$27 million). In a statement, HMV CEO Alan Giles says the retailer is "on track" to meet its financial targets. The half-year results included a charge of more than £36 million (\$57 million), most of which related to the flotation. HMV Europe again accounted for the lion's share of first-half revenue, with a 13.2% rise to £343.2 million (\$550 million) and 6% comparable-store sales growth. Operating profit rose 28.1% to £15.7 million (\$25.3 million). Problems continued at HMV's North America division, where revenue fell 8.8% in the half-year period to £67 million (\$107 million), led by a "severe decline" in Canada. North American operating losses rose 0.6% to £2.9 million (\$4.6 million). In Asia-Pacific, sales rose 3.9% to £129.4 million (\$207 million), while operating profit went from £1.3 million (\$2 million) to £1.6 million (\$2.5 million).

LARS BRANDLE

**Warner Music Mexico** managing director Mariano Pérez returns to Spain to take over as president of Warner Music Spain and Warner Music Portugal Saturday (1), executive VP of Warner Music Europe Gero Caccia announced. Pérez was appointed to Mexico in 2000, when he was managing director of Warner Spain imprint DRO East West. His new post includes the presidency of DRO. Pérez replaces Saúl Tagarro, who retires at the end of this month after 20 years with Warner. Pérez's career began in 1981, when he founded indie label Gasa, which soon merged with DRO. In 1993, Warner acquired DRO, and Pérez became managing director of DRO EastWest in 1995. Warner Music Spain's roster includes Alejandro Sanz, Café Quijano, and Presuntos Implicados.

HOWELL LLEWELLYN

**Universal Music International** has appointed Multimedia Records as its exclusive licensee for the territories of Serbia and Montenegro, formerly part of Yugoslavia. Based in Belgrade, Multimedia Records Serbia and Montenegro will be headed by managing director Rodoljub Stojanovic. Multimedia already holds the license for Slovenia, where it is based in the capital, Ljubljana.

TAYFUN KESGIN

**U.K. indie the Sanctuary Group** outperformed expectations to report a 25.6% pretax rise in profits to £14.2 million (\$22.7 million) for the year ended Sept. 30, 2002. The London-based company saw revenue soar 44% to £118 million (\$188.8 million) on the back of strong sales of recorded music. Revenue from its record division topped £61 million (\$97.6 million), against £49 million in the previous year (or a 26% rise), buoyed by successful releases by such acts as Alison Moyet and the Strokes. Executive chairman Andy Taylor says the outlook for the coming year is "very positive," pointing to solid record- and DVD-release schedules throughout the key territories, bolstered by tours and releases planned for a number of major artists handled through its artist services division.

LARS BRANDLE

**Philip Downer**, currently managing director of retailer Borders' books and music division in the U.K., has been promoted to managing director/COO of Borders U.K., effective Feb. 1. The post, made vacant by the retirement of John Monk, sees Downer head a new-look management team with David Riley, currently head of U.K. operations for Gap (U.K.), joining the company March 1 as divisional director of Books Etc. and Louise Collinge, currently associate director of international marketing for Borders stores, appointed merchandise and marketing director of the Borders superstores division. Downer, who continues to have responsibility for the books and music division, reports to Ann Arbor, Mich.-based Vin Altruda, president of Borders International.

SAM ANDREWS

**Jonas Siljemark**, president and founder of Swedish indie Bonnier Amigo Music Group, has been named president of Warner Music Scandinavia, effective Feb. 3. Warner Music International's affiliates in Sweden, Denmark, and Norway will report to Siljemark, who will be based at Warner Music Sweden in Stockholm. Siljemark reports to Warner Music Europe executive VP Gero Caccia. Ludvig Werner, CEO of Swedish music Web-site firm Famestudios, replaces Siljemark as president of Bonnier Amigo Music Group. Werner previously worked at MCA and Air Chrysalis Scandinavia.

JEFFREY DE HART



DOWNER

# Berlin Picks Up More Music-Biz Players

## Relocation For MTV, IFPI Local Offices Spells Stronger Role For City In 2003

BY OLAF FURNISS

BERLIN—The German capital looks set to gain an even stronger role in the German music industry in 2003, with both MTV and the local office of the International Federation of the Phonographic Industry (IFPI) announcing plans to relocate to Berlin later this year. The moves follow both Sony and Universal migrating to the city in 2000 and 2002, respectively.

The latest moves are significant in one of the few international territories that does not have a centralized industry. They also reflect a continuing migration from Germany's traditional music base, Hamburg (*Billboard*, Aug. 24, 2002). The latter city currently hosts Warner Music, EMI Publishing, and Edel, plus a handful of respected independents.

Debate regarding moving to the capital has gone on in Germany since unification in 1990, but the reasons cited vary. For Gerd Gebhardt, president of the local IFPI branch and affiliated German label organizations Deutsche Phono Akademie and BPW, the reasons for moving his 20-strong team are clear. With his members suffering heavily from the effects of CD-burning and illegal downloads, lobbying politicians is a priority, not least because the German government failed to ratify the European Copy-



GEBHARDT

### PLAYERS AND PLACES

Where key German music-related companies are based:

#### Berlin

Sony, Universal, Mute, BMG Berlin, BMG Publishing, Virgin Labels, V2, MTV (moving this year)

#### Hamburg

Warner, EMI Publishing, Edel, MTV Pop Channel, Public Propaganda (leading music-promotion company)

#### Munich

Virgin, Warner/Chappell, BMG (HQ), RTL II (TV)

#### Cologne

EMI, Roadrunner, Jive/Zomba, Viva (TV), RTL (TV), Popkomm (trade fair)

right Directive in time for the Dec. 22, 2002, deadline (*Billboard*, Jan. 18).

Gebhardt says, "It doesn't really matter where a [record] company is based, but a lobbying organization has to be close to the decision-makers."

At MTV Germany, managing director Catherine Mühlemann cites other reasons for moving from the channel's current base in Munich. "Since joining MTV, my aim has been to make the channel a flexible, cost-effective, and hard-hitting company," she says. "Centralization is crucial in order to achieve this."

Universal Germany chairman/CEO Tim Renner has also cited various factors for his company's move to

Berlin last year. These include the city's reputation as a cutting-edge artistic hotbed and that it was better to relocate now while it was affordable than doing so in the future.

Virgin Germany's Munich-based head of promotion, Jeff Van Gelder, casts doubt on claims that the capital boasts a superior pool of talent. "The successful artists originate from the provinces," he says, pointing to such top-selling acts as Herbert Grönemeyer, Westernhagen, Xavier Naidoo, and Die Toten Hosen.

And Peter James, president of German independent-label association the VUT, cautions, "Moving to Berlin is not [only] a matter of cost but more a matter of how long it takes a company to re-establish itself in a new place. This is not so difficult for an independent employing 20 people, but it is a problem for a company the size of, say, Universal."

In early December 2002, James' own organization announced the formation of the Labels Commission Berlin, which will represent the interests of smaller record companies, publishers, and producers in the capital and the surrounding Brandenburg region. Yet while Berlin has attracted several key companies in the past three years, not everybody is convinced that it is the German mecca of music. Those based in other cities look set to stay put.

"I personally believe that Hamburg is still the No. 1 music city," Warner Germany president Bernd Dopp says. "The current discussion about Hamburg or Berlin is exaggerated—as long as you have an A&R presence in Berlin, it is not necessary to move there."

# New Copyright Law Would Affect NZ Music Biz

This story was prepared by John Ferguson in Auckland, New Zealand, and Christie Eliezer in Sydney.

As the new year dawned, the subject of copyright legislation occupied the minds of key players in the music industries of New Zealand and Australia.

New legislation brought before the New Zealand parliament Dec. 17, 2002, by the government would provide a partial ban on parallel imports of films on video but stops short of offering similar protection for music.

A separate proposal from the New Zealand Ministry of Economic Development recommends the 1994 Copyright Act be changed, allowing consumers to make one copy of any sound recording. Following any submissions to the ministry on the discussion document proposing amendments to the act, a final report will be prepared later this year before the government decides on draft legislation.

Terence O'Neill-Joyce, CEO of labels body the Recording Industry Assn. of New Zealand (RIANZ), is against the copying amendment. "People have been home recording for years," he says. "But [the issue is] about the determination of what constitutes a legal copy, and we don't need any more blurring. It's hard enough as it is to get law enforcement to act."

That view is echoed by Roger Harper, Auckland-based CEO of 25-outlet national music retail chain CD Store/Planet Jack. "I don't think we would support [this proposal]," he says. "It just creates a gray area about what is legal and what's not."

The Dec. 17 legislation, the Copyright (Parallel Importation of Films and Onus of Proof) Amendment Bill 2002, would prohibit the import of films on DVD, VHS, and video-CD into New Zealand for nine months after a title's first international release. In 1998 the Copyright Act was amended, allowing overseas product to be imported without the consent of local copyright owners; since then, the creative businesses have lobbied to have their products made exempt. But while the government accepts that parallel importing has harmed the local film and video industries, it says there is no compelling evidence that music is suffering similarly.

Few New Zealand music retailers currently import DVDs, although mass merchant the Warehouse—the country's biggest music retailer—par-

allel-imports some low-price music compilations. Indeed, many say they have no desire to see music subject to the same exemptions as DVD, arguing that because local labels know merchants can legally import, they work harder on marketing their own product. The RIANZ insists parallel importing makes it easier for pirate products to come on the market.

According to the New Zealand government's Associate Commerce Minister, Judith Tizard, the new legislation addresses domestic and international concerns about copyright infringement. It contains, she notes, "changes to the 'onus of proof,' targeted at those works that are most vulnerable to piracy, namely films, computer programs, and sound recordings."

O'Neill-Joyce concedes, "[That] is a very positive move. [Under the terms of the bill,] a person who is bringing in potentially infringing products has got to prove that he has a right to bring it into New Zealand; that will make life a lot easier for us."

The bill will be discussed in parliament during its current term. Tizard says the New Zealand government will continue to monitor the effects of parallel importing on the music industry.

Meanwhile, in Australia, a coalition of copyright owners, including the Australian Music Publishers Assn., the Australian Performing Right Assn., the Screen Producers Assn. of Australia, and the Australian

Writers Guild, is lobbying the government to introduce a levy on all blank recording media, to compensate them for home copying. Under current law, all home copying is illegal, although consumers making copies for private use are not prosecuted.

In return for the levy, the coalition recommends that the Copyright Act be changed, allowing consumers to make noncommercial copies for personal use. In the early 1990s, a proposal to place a levy on audio tapes was deemed unconstitutional by the High Court. To get around that, it is proposed that consumers copying non-copyright material (for example, their own wedding ceremony) could claim a refund.

But the Australian Record Industry Assn. (ARIA) will not support the proposed levy—ARIA has long insisted it is an ineffective way of combating piracy—and the Australian Retailers Assn. claims the cost of collection would outweigh any benefits.



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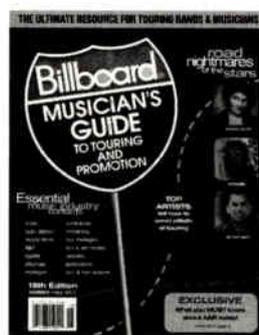
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O'DOY, BUMP, BUMP, BUMP 7 COMMON, COME CLOSE TO ME 8 SMILEZ & SOUTHWEST, TELL ME 9 ROOTS, BREAK YOU OFF 10 MISSY ELLIOTT, GOSSIP FOLKS 11 EVE, SATISFACTION 12 TRINA, B R RIGHT 13 BUSTA RHYMES, MAKE IT CLAP 14 BABY, DO THAT 15 ZPAC, THUGZ MANSION 16 BENZINO, ROCK THE PARTY 17 CLIPSE, MA, I DON'T LOVE HER 18 LL COOL J, PARADISE 19 LL JON & THE EAST SIDE BOYZ, I DON'T GIVE A **** 20 TYRESE, HOW YOU GONNA ACT LIKE THAT 21 JAY-Z, 03 BONNIE & CLYDE 22 NAS, MADE YOU LDDK 23 K-CI & JOJO, THIS VERY MOMENT 24 VIVIAN GREEN, EMOTIONAL ROLLERCOASTER 25 JAHEIM, FABULOUS 26 JUSTIN TIMBERLAKE, CRY ME A RIVER 27 MUSIQ, DON'T CHANGE 28 EMINEM, LOSE YOURSELF 29 WHITNEY HOUSTON, ONE OF THOSE DAYS 30 SNOOP DOGG, FROM THA CHUUCH TO DA PALACE 31 DRU HILL, I SHOULD BE 32 AMERIE, TALKIN TO ME 33 JA RULE, THUG LOVIN' 34 TRICK DADDY, THUG HOLIDAY 35 LL: ROMEO, PLAY LIKE US 36 SOLANGE, FEELIN' YOU 37 FIELD MOB, SICK OF BEING LONELY 38 ERYKAH BADU, LOVE OF MY LIFE (AN ODE TO HIP HOP) 39 MISSY ELLIOTT, WORK IT 40 FREEWAY, WHAT WE DO <b>NEW ONS</b> WAYNE WUNDER, NO LETTING GO MARIAH CAREY, BOY (I NEED YOU) BABY A.K.A. #1 STUNNIA, WHAT HAPPENED TO THAT BOY GANG STARR, SKILLS INDIA.ARIE, CAN I WALK WITH YOU	1 FAITH HILL, WHEN THE LIGHTS GO DOWN 2 KENNY CHESNEY, BIG STAR 3 DIXIE CHICKS, TRAVELIN' SOLDIER 4 SHANIA TWAIN, UP! 5 KEITH URBAN, RAINING ON SUNDAY 6 MARK WILLIS, 19 SOMETHIN' 7 EMERSON DRIVE, FALL INTO ME 8 TERRI CLARK, I JUST WANNA BE MAD 9 TIM MCGRAW, SHE'S MY KIND OF RAIN 10 TOBY KEITH, WHO'S YOUR DADDY 11 KID ROCK, PICTURE 12 ALAN JACKSON, THAT'D BE ALRIGHT 13 DEANA CARTER, THERE'S NO LIMIT 14 MARTINA MCBRIDE, CONCRETE ANGEL 15 SHANIA TWAIN, I'M GONNA GETCHA GOOD! 16 KENNY CHESNEY, THE GOOD STUFF 17 RASCAL FLATTS, THESE DAYS 18 DARRYL WORLEY, FAMILY TREE 19 FAITH HILL, CRY 20 AARON LINES, YOU CAN'T HIDE BEAUTIFUL 21 BLAKE SHELTON, THE BABY 22 MONTGOMERY GENTRY, SPEED 23 BRAD PAISLEY, I WISH YOU'D STAY 24 BRAD PAISLEY, I'M GONNA MISS HER 25 MONTGOMERY GENTRY, MY TOWN 26 TOBY KEITH, MY LIST 27 TRACE ADKINS, CHROME 28 BRUCE SPRINGSTEEN, LONESOME DAY 29 JOE NICHOLS, BROKENHEARTSVILLE 30 TIM MCGRAW, THE COWBOY IN ME 31 DIAMOND RHD, BEAUTIFUL MESS 32 KEITH URBAN, SOMEBODY LIKE YOU 33 RASCAL FLATTS, I'M MOVIN' ON 34 TOBY KEITH, COURTESY OF THE RED, WHITE & BLUE 35 NICKEL CREEK, THIS SIDE 36 STEVE AZAR, WATIN ON JOE 37 JENNIFER HANSON, BEAUTIFUL GOODBYE 38 JESSICA ANDREWS, THERE'S MORE TO ME THAN YOU 39 KENNY CHESNEY, YOUNG 40 ALAN JACKSON, DRIVE (FOR DADDY GENE) <b>NEW ONS</b> CHRIS CAGLE, WHAT A BEAUTIFUL DAY	1 CHRISTINA AGUILERA, BEAUTIFUL 2 JUSTIN TIMBERLAKE, CRY ME A RIVER 3 AVRIL LAVIGNE, I'M WITH YOU 4 JENNIFER LOPEZ, ALL I HAVE 5 B2K & P. O'DOY, BUMP, BUMP, BUMP 6 GOOD CHARLOTTE, LIFELESS OF THE RICH AND FAMOUS 7 SUNI 41, STILL WAITING 8 ZPAC, THUGZ MANSION 9 EMINEM, LOSE YOURSELF 10 EVE, SATISFACTION 11 FOO FIGHTERS, ALL MY LIFE 12 JOHN MAYER, YOUR BODY IS A WONDERLAND 13 DEANNA, TAKE IT OFF 14 JAY-Z, 03 BONNIE & CLYDE 15 JA RULE, MESMERIZE 16 JC CHASEZ, BLOWIN' ME UP (WITH HER LOVE) 17 NAS, MADE YOU LDDK 18 AUDIOSLAVE, COCHISE 19 MISSY ELLIOTT, GOSSIP FOLKS 20 QUEENS OF THE STONE AGE, NO ONE KNOWS 21 50 CENT, WANKSTA 22 GOOD CHARLOTTE, THE ANTHEM 23 NORAH JONES, DON'T KNOW WHY 24 SALVA, ALWAYS 25 KELLY ROWLAND, STOLE 26 BABY, DO THAT 27 MISSY ELLIOTT, WORK IT 28 COMMON, COME CLOSE TO ME 29 SIMPLE PLAN, I'D DO ANYTHING 30 JIMMY EAT WORLD, A PRAISE CHORUS 31 BRUCE SPRINGSTEEN, LONESOME DAY 32 VINES, DUTTATHAWAY 33 3 DOORS DOWN, WHEN I'M GONE 34 LL COOL J, PARADISE 35 KELLY OSBOURNE, SHUT UP 36 BUSTA RHYMES, MAKE IT CLAP 37 NEW FOUND GLORY, HEAD ON COLLISION 38 JENNIFER LOPEZ, JENNY FROM THE BLOCK 39 MARIAH CAREY, THROUGH THE RAIN 40 PINK, FAMILY PORTRAIT <b>NEW ONS</b> VANESSA CARLTON, PRETTY BABY MARIAH CAREY, BOY (I NEED YOU) TYRESE, HOW YOU GONNA ACT LIKE THAT SHAKIRA, THE ONE	1 SHANIA TWAIN, I'M GONNA GETCHA GOOD! 2 CHRISTINA AGUILERA, BEAUTIFUL 3 DIXIE CHICKS, LANDSLIDE 4 KID ROCK, PICTURE 5 TLC, GIRL TALK 6 RED HOT CHILI PEPPERS, ZEPHYR SONG 7 PINK, FAMILY PORTRAIT 8 MATCHBOX TWENTY, DISEASE 9 JOHN MAYER, YOUR BODY IS A WONDERLAND 10 AVRIL LAVIGNE, I'M WITH YOU 11 JENNIFER LOPEZ, ALL I HAVE 12 FAITH HILL, CRY 13 NORAH JONES, DON'T KNOW WHY 14 TORI AMOS, A SORTA FAIRYTALE 15 MARIAH CAREY, THROUGH THE RAIN 16 SANTANA, THE GAME OF LOVE 17 DAVE MATTHEWS BAND, GREY STREET 18 JOHN RZEZNIK, I'M STILL HERE (JIM'S THEME) 19 BRUCE SPRINGSTEEN, LONESOME DAY 20 JIMMY EAT WORLD, THE MIDDLE 21 MADDONNA, DIE ANOTHER 22 NO DOUBT, UNDERNEATH IT ALL 23 GOO GOO DOLLS, HERE IS GONE 24 BON JOVI, MISUNDERSTOOD 25 JUSTIN TIMBERLAKE, CRY ME A RIVER 26 COUNTING CROWS, BIG YELLOW TAXI 27 PINK, DON'T LET ME GET ME 28 PUDDLE OF MUDD, SHE HATES ME 29 JENNIFER LOPEZ, JENNY FROM THE BLOCK 30 MOBY, IN THIS WORLD 31 RED HOT CHILI PEPPERS, BY THE WAY 32 AVRIL LAVIGNE, COMPLICATED 33 CREED, DON'T STOP DANCING 34 KELLY ROWLAND, STOLE 35 LIFEHOUSE, SPIN 36 CREED, ONE LAST BREATH 37 PINK, GET THE PARTY STARTED 38 KYLIE MINOGUE, COME INTO MY WORLD 39 BRUCE SPRINGSTEEN, THE RISING 40 AEROSMITH, JADED <b>NEW ONS</b> VANESSA CARLTON, PRETTY BABY JOHNNY CASH, HURT RED HOT CHILI PEPPERS, CAN'T STOP

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DISTURBED, REMEMBER (NEW) ZWAN, HONESTLY (NEW) THE ALL-AMERICAN REJECTS, SWING, SWING (NEW) THE DOWNNOS, TAKE IT OFF (NEW) 50 CENT, IN DA CLUB TAKING BACK SUNDAY, CUTE WITHOUT THE "E" THE D4, GET LODSE HOT ROD CIRCUIT, THE PHARMACIST PACIFIER, BULLITPROOF TEN FOOT POLE, ARMCHAIR QUARTERBACK	<b>NEW</b> RED HOT CHILI PEPPERS, CAN'T STOP BUSTA RHYMES, MAKE IT CLAP VIVIAN GREEN, EMOTIONAL ROLLERCOASTER UNWRITTEN LAW, REST OF MY LIFE	JENNIFER LOPEZ, JENNY FROM THE BLOCK ROBBIE WILLIAMS, FEEL T.A.T.U., ALL THE THINGS SHE SAID AVRIL LAVIGNE, SK8ER BOI EMINEM, LOSE YOURSELF LILLY LYNCH, UNITED STATES OF WHATEVER MEL C, HERE IT COMES NELLY, DILEMMA PANJIABI MC, MUNDIAN TO BACH KE CHRISTINA AGUILERA, BEAUTIFUL JUSTIN TIMBERLAKE, CRY ME A RIVER JAY-Z, 03 BONNIE & CLYDE PINK, FAMILY PORTRAIT CRAIG DAVID, HIDDEN AGENDA CHRISTINA AGUILERA, DIRTY KELLY ROWLAND, STOLE HOLLY VALANCE, NAUGHTY GIRL SUGAR BABES, STRONGER ENRIQUE IGLESIAS, MAYBE ROBYN, DON'T STOP THE MUSIC	TERRI CLARK, I JUST WANNA BE MAD MARK WILLIS, 19 SOMETHIN' TIM MCGRAW, SHE'S MY KIND OF RAIN BRAD PAISLEY, I WISH YOU'D STAY BLAKE SHELTON, THE BABY EMERSON DRIVE, FALL INTO ME AARON LINES, YOU CAN'T HIDE BEAUTIFUL GEORGE STRAIT, SHE'LL LEAVE YOU WITH A SMILE TRICK PONY, ON A MISSION SHANIA TWAIN, UP! KEITH URBAN, RAINING ON SUNDAY LONESTAR, UNUSUALLY UNUSUAL JAMIE LEE THURSTON, IT CAN ALL BE GONE DARRYL WORLEY, FAMILY TREE KENNY CHESNEY, BIG STAR JOE NICHOLS, BROKENHEARTSVILLE DIXIE CHICKS, TRAVELIN' SOLDIER TRACE ADKINS, CHROME MARTINA MCBRIDE, CONCRETE ANGEL THE CHARLIE DANIELS BAND, SOUTHERN BOY
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JUANES, ES POR TI MANA, ERES MI RELIGION THALIA, NO ME ENSEÑASTE RICARDO ARJONA, EL PROBLEMA SHAKIRA, QUE ME QUEDÉS TU DAVID BISBAL, AVE MARIA BACLOS, CARALINA ENRIQUE IGLESIAS, QUIZAS PAULINA RUBIO, TODO MI AMOR OLGA TANON, ASI ES EL AMOR	AMERICAN HI-FI, THE ART OF LOSING (NEW) 50 CENT, IN DA CLUB (NEW) EVERISAR, VOLVO DRIVING SOCCER MOM (NEW) SWEATSHOP UNION, THE HUMANS RACE (NEW) THE FRENETICS, ROOFOPS (NEW) PINK, FAMILY PORTRAIT JENNIFER LOPEZ, JENNY FROM THE BLOCK SUNI 41, STILL WAITING AVRIL LAVIGNE, I'M WITH YOU MISSY "MISDEMEANOR" ELLIOTT, WORK IT RASCALZ, MOVIE STAR MATTHEW GOOD BAND, WEAPON TRES BLECHARDER, DON'T BELIEVE IT ALL AUDIOSLAVE, COCHISE CHRISTINA AGUILERA, BEAUTIFUL KELLY ROWLAND, STOLE JAY-Z, 03 BONNIE & CLYDE SAMI ROBERTS, DON'T WALK AWAY EILEEN NIVEA, DON'T MESS WITH MY MAN	MEMMTO, COMING THE RAVEONETTES, ATTACK OF THE GHOST RIDER RA, DO YOU CALL MY NAME OURS, RED CLORED STARS LIVE ON RELEASE, I'M AFRAID OF BRITNEY SPEARS BECK, LOST CAUSE SONIC YOUTH, THE EMPTY PAGE THE EXIES, MY GODESS COLDPLAY, CLOCKS THE KICKS, COSMONAUT TRUSTCOMPANY, RUNNING FROM ME 12 STONES, THE WAY I FEEL PRIMAL SCREAM, MISS LUCIFER MUDVAYNE, NOT FALLING JIMMY EAT WORLD, A PRAISE CHORUS	QUEENS OF THE STONE AGE, NO ONE KNOWS CHRISTINA AGUILERA, BEAUTIFUL JENNIFER LOPEZ, JENNY FROM THE BLOCK PAUL MCCARTNEY, MAYBE I'M AMAZED (LIVE) VIVIAN GREEN, EMOTIONAL ROLLERCOASTER BUSTA RHYMES, MAKE IT CLAP ERYKAH BADU, LOVE OF MY LIFE (AN ODE TO HIP HOP) DAVE MATTHEWS BAND, GREY STREET LEANN RIMES, LIFE GOES ONE RUSTY WATERS, CORNBREAD MARIAH CAREY, THROUGH THE RAIN SNOOP DOGG, FROM THA CHUUCH TO DA PALACE THE EXIES, MY GODESS AUDIOSLAVE, COCHISE INSANE CLOWN POSSE, HOMIES MC LYTE, RIDE WITH ME INDIARIE, LITTLE THINGS PRIMAL SCREAM, MISS LUCIFER IZAK & WEST, GOING CRAZY ON YOU AALIYAH, MISS YOU

## Tuned In: Radio

by Marc Schiffman



**NOMINATIONS' NOMINAL IMPACT:** It's one of the biggest nights for music and it drives CD sales, but ask radio programmers about the Grammy Awards, and the response is tepid. Don't expect nominations to nudge the airplay charts the way they have sales.

Angeles VP of programming Kevin Weatherly says the nominations "don't reflect the taste of our listeners." And R&B sisters WBLO/WGZB Louisville, Ky., PD Marc Gunn agrees: "There seems to be a disconnect between the Grammys and the general public."



Those stations that do react to the nominations do so primarily by talking up the nominees on the air and highlighting nominated artists when they're played.

Formats that want to appear cutting-edge worry about how the public perceives Grammy recognition. Jameson says that frequently winning a Grammy means the act is "on their way out . . . particularly for an alternative or active-rock-type audience. It doesn't seem to have that kind of street cred . . . I don't think our audience turns to the Grammys for a lesson on getting hip."

Modern WRZX Indianapolis PD Scott Jameson says that the recognition brought by a nomination is already reflected in his playlist.



A station doesn't have to bump up rotation on its music to capitalize on the nominations. Perception is everything. So when Avril Lavigne comes around in rotation, the jock will front- or back-sell it with a mention of her five nominations.

At least one top 40 PD thinks that the Grammys are not even appropriate for his audience. WBLI Long Island, N.Y., PD Jeremy Rice calls the process to task for giving "the most pathetic awards," pointing to last year's album of the year, *O Brother, Where Art Thou?* "Call me an ignorant top 40 PD, but that's not popular music," Rice says. "I've been to the Grammys and I've seen the people that sit in the seats, and they don't reflect a mainstream audience."

Infinity/Kansas City operations manager Jon Zellner has production elements that reference the station saluting the 2003 Grammy Award nominees followed by a sound bite from one of the nominees going into one of that artist's songs. The promo position his stations as the place "where Grammy-nominated music is born," Zellner says. "We take the credit for introducing Grammy-nominated music to Kansas City."



In Dallas, AC KVIL/smooth jazz KOAI PD Kurt Johnson takes a similar approach. He says, "We don't shift rotations, but we do highlight those artists [as they're played]."

"How many awards can you give?" he asks. While the Grammys have the heritage, he says, "like everything else, it's a marketing concept that's been imitated . . . so that now it blends in as one of the awards shows."

For a format like AC that traditionally rotates songs slowly, having these artists covered in other media helps a station like KVIL explain who that new artist is and "helps build our artist image at the station." Johnson says it's a way for the station to say, "See, that's who we're talking about. They're putting a face with a name."

Rice says awards shows like MTV's Video Music Awards relate better to a younger audience: "The Grammys need to do a better job at hippping it up." Gunn says the Billboard Music Awards, People's Choice, and American Music Awards "have more impact because the average person has a say as far as what gets in."

Labels will capitalize on the nominations, recognizing that a programmer's door will be more open to the next single from nominated artists now that their reputations have been bolstered by the nod. "That's what the Grammy does for pop radio," Johnson says. "It gives an artist a promotional boost."

Rice says hip-hop artists complain that the Grammys don't televise the hip-hop awards: "I hope they are open to how big hip-hop has become in mainstream America." A spokesman for the National Assn. of Recording Arts and Sciences tells *Billboard* that the telecast is based on what's popular. And with so many nominations in for the likes of Ashanti and Nelly, those categories may air this year.

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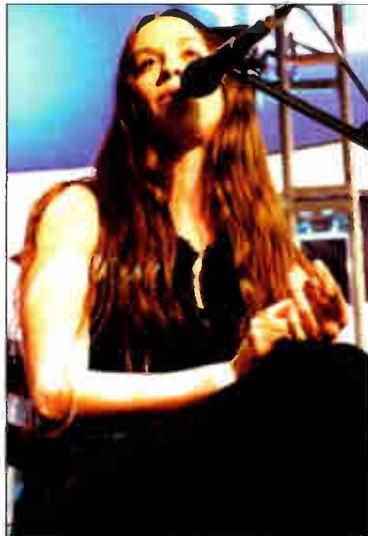
**Double Justified.** Justin Timberlake's Jive solo debut, *Justified*, was recently certified double-platinum. The singer/songwriter, center, celebrates with, from left, Jive Records GM Tom Carrabba; his manager, Johnny Wright of Wright Entertainment Group; Jive Records president Barry Weiss; and Just-In-Time management representative Renee Earnest.



**Ballroom Beats.** Tone-Cool/Artemis recording artist Susan Tedeschi celebrated the release of her new set, *Wait for Me*, with a performance at New York's Bowery Ballroom. Tedeschi is nominated for a Grammy Award in the best female rock vocal performance category for the album's first single, "Alone." Pictured, from left, are Artemis marketing manager Jason Spiewak, Tone-Cool founder and CEO Richard Rosenblatt, Artemis president Daniel Glass, Tedeschi, and Artemis CEO/chairman Danny Goldberg.



**Far From Over.** Singer Frank Stallone, left, who scored a top 10 hit in 1983 with "Far From Over," guest-starred on ABC TV's *Life With Bonnie*, which stars Bonnie Hunt, right, and airs on Tuesdays. Stallone played a big-band singer named Nicky Deuce. He will issue *In Love in Vain*, a big-band album, May 13 on Simba.



**Remote Radio.** Alanis Morissette performed a set at the Sirius Satellite Radio booth during the Consumer Electronics Show in Las Vegas.



**Hands-Some.** Kenny Chesney, left, retired his summer cover of the Georgia Satellites' "Keep Your Hands to Yourself" when he performed the song for the last time with the group's songwriter/frontman Dan Baird at the Gaylord Entertainment Center in Nashville. Chesney kicked off a new tour, Margaritas'n'Senoritas, Jan. 16 and will appear on *Late Night With Conan O'Brien* Feb. 4.



**Onstage Praise.** Yolanda Adams appeared with Kirk Franklin at Universal Amphitheatre in Universal City, Calif. Pictured, from left, are ALW Entertainment president Al Wash; Adams' daughter, Taylor Ayanna; Adams; and House of Blues Concerts senior VP of special markets Emily Simonitsch.



**Not Just for Teens Anymore.** *Teen People* celebrated its fifth anniversary last month at the Ivar in Hollywood. Enjoying the event, from left, are *Teen People* publisher Paul Craine, Justin Timberlake of 'N Sync, *Teen People* managing editor Barbara O'Dair, and 'N Sync's Joey Fatone and JC Chasez.

# RIAA Victory Vs. Verizon Could Spell More DMCA Action

Continued from page 3

DMCA, such Internet service providers (ISPs) as Verizon must turn over subscriber information of potential copyright infringers to the RIAA and other copyright holders without requiring them to file a lawsuit.

The landmark decision by U.S. District Court Judge John D. Bates holds that in response to an "information subpoena" that the RIAA served last summer, Verizon was obliged to identify a subscriber who has illegally made available more than 600 copyrighted music files via the Internet.

Verizon had argued that the subpoena to turn over the records under the DMCA is valid only when an ISP is hosting material, not when it is only providing Internet access as a passive conduit of data. Bates ruled that Verizon's position "would create a huge loophole in Congress' efforts to prevent copyright infringement on the Internet."

Verizon attorney Sarah B. Deutsch says the company will appeal the case to the U.S. Court of Appeals for the District of Columbia Circuit before a three-judge panel after 30 days.

RIAA president Cary Sherman says the ruling "validates our interpretation of the law. We look forward to contacting the account-holder whose identity we were seeking so we can let them know that what they are doing is illegal."

Deutsch says, "We'd be quite upset if the RIAA were to begin an aggressive campaign against users without at least allowing the Court of Appeals to resolve this issue."

## A ROCK AND A HARD PLACE

Sherman tells *Billboard* that the RIAA does not have any plans yet to subpoena Verizon or other companies to cough up other customer identities. "There's no defined path," he says. "This will be just one more tool in the arsenal in addressing the piracy issue."

Sherman also discounts the notion that the ruling could flare up into a political mess. "There are people out there who want to reopen the DMCA, right? So any possible excuse that they have, they're going to use. All this really proves is that Congress established an expedited procedure to deal with blatant copyright infringement. It's been in effect since 1998, and it has not been a problem—there hasn't been any abuse of it in all this time."

He also says that the industry will move forward, despite efforts to paint its activities as anti-consumer. "Sales in this industry are being killed, so which unhappy place would we rather be in: having an unhappy father who finds out his son is doing something illegal, or continuing to see sales go down the toilet [and] be unable to find any new talent or promote or market anyone on the roster and retail stores closing left

and right? Which would we prefer?"

Sherman maintains that the DMCA provisions dealing with subpoenas do not make any distinction between those who host alleged infringing material on their site or server and those who serve merely as a conduit. "The provision never drew a distinction whether the ISP hosted the content or simply was a conduit for the content—and that's the only issue here." He adds, "I say this with great confidence, because we negotiated it."

One of the main parties to the negotiations between content companies and ISPs, Rep. Rick Boucher, D-Va., disagrees. "The DMCA clearly did not contemplate subpoenas in circumstances where the party who's sued does not maintain the material in question on its own computers or servers. The proper procedure, under the DMCA, would be a 'John Doe' lawsuit against the alleged infringer, and in the context of that lawsuit, subpoenas could be issued to the parties who would have the relevant information." Boucher also predicts, "I think the decision will be reversed."

The possible fight, observers say, hinges on two factors: whether the RIAA and record companies use the ruling selectively and judiciously to go after large-scale file-sharing infringers, and whether the opinion is upheld on appeal.

For its part, the RIAA says that the judge's ruling clearly states that there are safeguards for consumers and ISPs in the DMCA's sections permitting subpoenas to gain information to snag alleged abusers, including that of perjury for a company that requests the information not "in good faith." The RIAA also points out that the person it wants information on is "an uploader, making 600 files available, not a downloader."

# Biz Sings Her Praises As Rosen Plans RIAA Exit

Continued from page 3

and Kazaa. Her resignation announcement came one day after the RIAA scored a major victory over Internet service provider Verizon, when a U.S. District Court judge ruled that Verizon must turn over the name of a subscriber who had illegally downloaded music files (see story, front page).

Rosen tells *Billboard* she has thought about stepping down for more than a year in order to spend more time with her 4-year-old twins. She signed a two-year contract, which runs out at the end of this year, knowing it would be her last.

"This is a wonderful job and a great institution. I really love every minute of it," she says. "I know people always think I should be miserable, but the fact is the hardest part of this job is that no matter how good and how hard everybody works, the piracy problem is still bad. That's the part that hurts. The public attacks from the 'free music' crowd don't bother me; it rolls off. The



*'We'd be quite upset if the RIAA were to begin an aggressive campaign against users without at least allowing the Court of Appeals to resolve this issue.'*

—SARAH B. DEUTSCH,  
VERIZON ATTORNEY

Deutsch says Verizon does not look forward to a legislative battle. "We'd like the courts to resolve this. As you know, legislation is a long and difficult and painful process. But if the consumers get a raw deal, I'm sure there'll be calls to make things right in the eyes of consumers."

Members of Congress, like the rest of the nation, now use the Internet daily at work and at home and are much more attuned to online issues now than they were when the DMCA was debated and crafted, especially to

matters relating to online privacy. And, as an observer noted, "many have telephone company and tech-corridor constituents back home."

Media Access Project president Andy Schwartzman says such companies will try to convince Congress that the ruling allows authorized "fishing expeditions," adding, "There's adequate remedies to go after illegal abusers without having to sweep in perfectly legitimate fair-use users in the process."

## THE DMCA'S HISTORY

The DMCA was conceived in 1995 as a general-principles white paper from the Department of Commerce to allow the U.S. to join the World Intellectual Property Organization with digital-age copyright protections.

In the following years, hearings in the Senate and House aired the views of all involved parties and struggled to hammer out final provisions. One of the most contentious negotiations involved the issue of third-party infringement liability and the means to uncover infringers.

"We spent years negotiating the DMCA," Deutsch says. "And for years, everyone knew what it meant. And until the RIAA brought this challenge, no one was using this subpoena process to seek the identities of people whose material didn't reside on the service provider's system or network. There wasn't [peer-to-peer (P2P) file sharing] at the time we negotiated the DMCA, but there were things like file transfer protocol and attachments to e-mail, which are essentially the same thing. And people clearly understood the distinction between a 'conduit' and a 'hoster.'"

Jay Rosenthal, co-counsel of the Recording Artists' Coalition, says the artists' group is pleased with the rul-

ing. He echoes others in the industry who are beginning to consider pushing for a government levy on ISPs similar to the blank-tape levy instituted in the '80s to offset losses due to home copying and piracy.

"For the first time, a court has ruled that ISPs cannot simply stand by while rampant P2P activity is taking place," he says. "Hopefully, this will spur Congressional re-examination of the ISPs' waiver of liability and perhaps move us toward implementation of an ISP levy or compulsory license."

Several bills that address fair use and piracy will be considered in the new Congress. Boucher reintroduced his Digital Media Consumers' Rights Act Jan. 7; he says the bill will protect the fair-use rights of users of copyrighted material and thereby allow digital-media consumers to make copies for their personal convenience. Copying for commercial gain would still be prohibited.

The bill, H.R. 107, also addresses two key provisions of the DMCA that prohibit the circumvention of a technical protection measure guarding access to copyrighted material even if the purpose of the circumvention is to exercise consumer fair-use rights. The new bill would limit the scope of the prohibition to circumvention for the purpose of copyright infringement. Its co-sponsors are Reps. John Doolittle, R-Calif.; Spencer Bachus, R-Ala.; and Patrick Kennedy, D-R.I. The RIAA opposes the bill, which never made it out of subcommittee in the last Congress.

Rep. Howard Berman, D-Calif., also plans to reintroduce a modified version of his bill that would allow content companies to employ such self-help technical measures as spamming—but short of hacking—to slow down or confuse peer-to-peer file sharing.

intra-industry disputes are disheartening, but in the grand scheme of things, I truly believe we have more in common than [we have] differences."

Her RIAA predecessor and International Federation of the Phonographic Industry chairman Jay Berman says, "I was deeply saddened to learn of Hilary's leaving. She has done an outstanding job at RIAA, often under the most difficult circumstances and with great grace. She is a fabulous colleague to work with, tireless and loyal. I treasure her as a friend."

Label heads were also quick to praise Rosen and the efforts she and the RIAA have put forth on their behalf. "Throughout her tenure, her insights, dedication, and passion have benefited everyone that loves music," Universal Music Group chairman/CEO Doug Morris says. "We are delighted that Cary Sherman has decided to remain as president of the RIAA, and we look forward to working with him in the years to come."

BMG chairman/CEO Rolf Schmidt-Holtz says, "Hilary has been a voice of strength, passion, and steadfastness during a tumultuous time for our industry."

EMI Recorded Music North America chairman/CEO David Munns agrees: "Hilary Rosen has been a tremendous advocate for the recorded-music industry. She has been incredibly effective in raising awareness about the important value and

impact that music has on our lives, our culture, and our economy. She has also been extremely influential in both transforming the music industry in the digital age and in fighting piracy."

Both Sony Music Entertainment (SME) and Warner Music Group (WGM) also praised Rosen. WGM chairman/CEO Roger Ames called her "a remarkable leader" who, upon her departure, "will take with her our sincere gratitude, respect, and admiration."

SME executive VP Michele Anthony says, "Hilary has given our industry strong leadership on a broad range of complex and challenging issues and has achieved many accomplishments. While we respect her decision to step down by the end of the year, we will certainly miss working with her. We look forward to working with [Cary] as we continue to meet the challenges of a changing marketplace."

For all her strengths, Rosen's tenure was not without controversy. In 1999, the RIAA was criticized by AFTRA, NARAS, ASCAP, BMI, recording artists, several congressmen, and prominent copyright lawyers for its role in adding an amendment to a bill that classified recordings as works for hire and, therefore, allowed labels perpetual ownership of an artist's masters. After the bill was brought to light, a coalition of these groups appealed for Congress to repeal the amendment, which it did.

Even those who often found themselves on the opposite side of the issues from Rosen respected her tenacity.

"She's an extraordinarily bright woman," says Jay Cooper, co-counsel for the Recording Artists' Coalition, which has battled the RIAA over such issues as the length of artists' record contracts. "And she's a great advocate for her causes."

Similarly, California state Sen. Kevin Murray (D-Culver City), says, "I've been [an] ally [to her] as well as recently opposed to her. She's a passionate and staunch advocate for her constituency. I remain an admirer."

Others felt that Rosen was put in untenable positions. Artist manager Irving Azoff says, "Hilary did an admirable job with an impossible agenda." Manager Jim Guerinot agrees: "In all my dealings with Hilary, she always worked very hard to achieve consensus between disparate parties. Unfortunately, as the music business is in the middle of a sea change, that too often left her refereeing multiple wrestling matches."

Rosen is slated to deliver the keynote speech at the National Assn. of Recording Merchandisers/Assn. for Independent Music convention March 17 in Orlando, Fla.

*Additional reporting provided by Erik Gruenwedel, Bill Holland, Carolyn Horwitz, and Gordon Masson.*

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# BETWEEN THE BULLETS

A LOOK BEHIND THIS WEEK'S CHART ACTION

## Over The Counter



by Geoff Mayfield

**REWARDING AWARDS:** The increased significance of music awards—even as ratings decline for some of these annual events—is not so much who wins or loses but which artists are able to translate a telecast's exposure into wins at the cash register. Following the 30th edition

of the American Music Awards (AMA), 12 of 21 albums on The Billboard 200 by acts that either won trophies or played the Jan. 13 event on ABC see gains.

The largest spike of any AMA participant belongs to winner and presenter **Sheryl Crow**, who soars 109-60 with the big chart's Pace-setter award (up 71%), but it's safe to assume that most of her blast rose from her *60 Minutes* profile, which aired on CBS one night before the awards show. Also rising by double-digit percentages in the wake of the show are **B2K** (34-28, up 14%), **Ashanti** (70-66, up 14%), and **Nickelback** (150-131, up 21%).

**Ja Rule**, who played the show, realizes a 3,000-unit increase (11-10). **Martina McBride**, who was gracious in accepting her first AMA, fetches a 5% gain (11-10 on Top Country Albums and 84-74 on the big chart). Co-host **Kelly Osbourne**, who sang, gets a 6% gain but is shy of a chart re-entry.

Still, there's never a guarantee that an awards show will kick-start an album, as seven AMA-featured titles in this issue's top 40 (at Nos. 6, 7, 9, 13, 16, 37, and 39) sell less than they did one week earlier. The largest slump among those belongs to **Shania Twain**, whose *UP!* falls by 27%, despite a cleverly staged rendition of the album's title track.

**CHORUS LINE:** Even before *Chicago* kicked up its heels at the Jan. 19 Golden Globe Awards, consumers flocked to the film's soundtrack, making it this issue's Hot Shot Debut (No. 4, 83,000 units). It's the first soundtrack from a filmed musical to reach the top 10 since *Moulin Rouge* spent nine weeks there in summer 2001 and is only the second album from a movie based on a Broadway musical to reach the top 10 in the past 25 years (see story, page 12, and Chart Beat, page 78).

**SPANKED:** Credit the "Spankin' New Bands" promotion of MTV and sister channel MTV2 for traction by five rock bands. During the week of Jan. 13-17, each act played one song on the charter network's *Total Request Live*, then moved to MTV2 for a 30-minute set. The scheme springs **Good Charlotte** (25-12), **Simple Plan** (59-44), **the Used** (96-63), **the**

**Donnas** (117-67), and **New Found Glory** (122-102), with spikes ranging from 27% for the last mentioned to 61% for the Donnas. Good Charlotte also grabs Greatest Gainer on Top Pop Catalog Albums (18-4, up 60%).

On another network, appearances on *Saturday Night Live* and *Dateline*, mentioned here last issue, help **Avril Lavigne** match her highest previous chart peak (3-2) while landing the big chart's Greatest Gainer cup with a 26% increase.

**HOW FANS MEND BROKEN HEARTS:** A run on **Bee Gees** albums emerged from the sudden and shocking news of **Maurice Gibb's** death (*Billboard*, Jan. 25). The 2001 collection *Their Greatest Hits—The Record* re-enters The Bill-



board 200 for the first time since last year's April 6 issue, with a five-fold gain over prior-week sales. *One Night Only*, a live 1998 set from a pay-per-view special that later ran on HBO and PBS, sees a six-fold increase, good for No. 1 on Top Pop Catalog Albums, while the landmark *Saturday Night Fever* re-enters that list at No. 24 with a 241% increase. Combined, the three titles moved 35,000 copies during the tracking week.

**EARLY TO RISE:** We have frequently seen street-date violations cause premature chart debuts on Top R&B/Hip-Hop Albums and have even seen a couple of cases when titles made early bows on The Billboard 200, but last week was the first time that street-date woes ever wrinkled Top Country Albums. Stores in two mass-merchant chains jumped the gun on **Terri Clark's** fifth album, which, in its first full week of sales, rockets 72-5 on the country list while entering The Billboard 200 at No. 27. The tally of 33,000 units represents, by far, her biggest sales week ever.

Direct sales stir an early start for Time Life's new *Worship Together: I Could Sing* (No. 1 on Top Contemporary Christian and No. 106 on the big chart), with 99% of its sales coming from the TV-fed campaign and the remainder from Christian bookstore leaks. That album hits Christian and mainstream music stores Tuesday (28). And **Sister Hazel** enters the big chart at No. 177, with 90% of its sum from venue sales and the rest via Web sites—the latter segment enough to land at No. 1 on Top Internet Album Sales.

## Singles Minded



by Silvio Pietrolungo, Minal Patel, Wade Jessen

**BUMPER CROP:** "Bump, Bump, Bump" by **B2K Featuring P. Diddy** grinds its way to No. 1 on The Billboard Hot 100, with an audience spike of 8 million impressions to 111.8 million listeners. "Bump" dislodges **Eminem's** "Lose Yourself" after a 12-week run at No. 1. "Lose" posts a loss of 22 million impressions and drops excessively to No. 9 on the Hot 100.



Eminem's slide is the biggest fall by a chart-topping Hot 100 title since 1989, when **Phil Collins' "Two Hearts"** tumbled from the first rung to No. 10.

"Lose" is one of three tracks to drop out of the top five; "'03 Bonnie & Clyde" by **Jay-Z Featuring Beyoncé Knowles** (5-6) and "Air Force Ones" by **Nelly Featuring Kyjuan, Ali & Murphy Lee** (3-7) round out the trio. This is the largest displacement within the top five since the July 7, 2001, issue, when three tracks also made way for some new blood. The beneficiaries this issue are **Justin Timberlake's** "Cry Me a River," which moves 8-3 on gains of 11 million listener impressions; **Avril Lavigne's** "I'm With You," which jumps 7-4 and gains 7.3 million impressions; and "All I Have" by **Jennifer Lopez Featuring LL Cool J** (10-5, up 9.8 million).

**AIN'T THAT SOMETHIN':** **Mark Will's** first multiple-week chart-topper on Hot Country Singles & Tracks establishes a new record for the most detections in a single week, as "19 Somethin'" garners 6,317 spins. Up 130 plays in its fourth week at No. 1, "Somethin'" beats the previous winner by 11 spins.

Will's new total pushes the 6,306 detections logged by **Lonestar's** "I'm Already There" in the July 21, 2001, issue to second place, one rank ahead of the group's 1999 crossover ballad "Amazed," which posted 6,204 detections in its fifth of eight weeks at No. 1.

Elsewhere on Country Singles & Tracks, **Tim McGraw** and **Toby Keith** dominate the 60-position chart, accounting for 10% of the titles. McGraw's three titles include "Red Rag Top" (No. 19), "She's My Kind of Rain" (No. 38), and "Tiny Dancer" (No. 55). Keith also appears three times with "Who's Your Daddy" (No. 8), "Rock You Baby" (No. 37), and "Beer for My Horses" (No. 60). "Dancer" and "Horses" were performed as duets on

the recent American Music Awards with **Elton John** and **Willie Nelson**, respectively.

**EQUALS A DOLLAR:** **50 Cent** takes a second

single into the top 10 of Hot R&B/Hip-Hop Singles & Tracks, as "Wanksta" climbs 12-8. This follows one week after the top 10 bow of "In Da Club," which earns a second consecutive Greatest Gainer/Airplay nod with a jump of 8.7 million listener impressions and moves 7-4. Although there have been more recent instances of artists making multiple appearances in the top 10 in a given week, the last time it was done by a solo artist without a guest vocalist was in the April 29, 2000, issue, when **Aaliyah's** "Try Again" and "I Don't Wanna" were at No. 7 and No. 10, respectively. Both of Aaliyah's tracks were from the soundtrack to her motion picture *Romeo Must Die*, while 50 Cent is aided by the appearance of "Wanksta" on the multi-platinum *8 Mile* soundtrack.



The most recent artist with two tracks in the top 10 was **Nelly**. He accomplished this feat in the September 28, 2002, issue, with "Hot in Herre" and "Dilemma," though he was accompanied by **Kelly Rowland** on the latter track.

**FLICKERING LIGHT:** For the past seven weeks, "Gimme the Light" by **Sean Paul** has been listed twice on Hot 100 Singles Sales (and for seven of the past eight weeks on Hot R&B/Hip-Hop Singles Sales), once for its initial release on VP Records and once as a remix with **Busta Rhymes**, released by VP with Atlantic. At the time of the latter release, VP and WEA, Atlantic's distributor, had not reached an agreement on how to handle returns of VP's original release. That issue has now been settled, so the remixed version is now merged by Nielsen SoundScan into the original release. The combined sales of the two versions make it good for No. 22 on Hot 100 Singles Sales. It also re-enters the R&B/Hip-Hop sales chart at No. 13.

**ACRONYM ALERT:** Commencing with this issue, we have added RRG (RCA Records Group) to all radio chart listings for J and RCA titles, to reflect the merging of both imprints' promotion and sales staffs.

# Billboard THE BILLBOARD 200

Sales data compiled by Nielsen SoundScan

THIS WEEK	LAST WEEK	WKS. AGO	WEEKS IN	ARTIST IMPRINT & NUMBER/DISTRIBUTING LABEL	Title	PEAK POSITION	THIS WEEK	LAST WEEK	WKS. AGO	WEEKS IN	ARTIST IMPRINT & NUMBER/DISTRIBUTING LABEL	Title	PEAK POSITION
1	1	2	4	<b>NORAH JONES</b> ▲ <sup>3</sup> BLUE NOTE 32088 (11.98 CD) [M]	<b>NUMBER 1</b> Come Away With Me	1	49	42	50	13	<b>CHEVELLE</b> ● EPIC 86157 (11.98 EQ CD)	Wonder What's Next	14
2	3	3	33	<b>AVRIL LAVIGNE</b> ▲ <sup>5</sup> ARISTA 14740 (11.98 CD)	<b>GREATEST GAINER</b> Let Go	2	51	51	57	6	<b>SOUNDTRACK</b> WMG SOUNDTRACKS/REPRISE 48379/WARNER BROS. (11.98 CD)	The Lord Of The Rings: The Two Towers	43
3	4	4	21	<b>DIXIE CHICKS</b> ▲ <sup>4</sup> MONUMENT/COLUMBIA 88840*CRG (12.98 EQ/18.98)	Home	1	52	52	55	7	<b>THE ROOTS</b> MCA 112996* (18.98 CD)	Phrenology	28
4	NW	1	1	<b>SOUNDTRACK</b> EPIC 87018 (18.98 EQ CD)	<b>HOT SHOT DEBUT</b> Chicago	4	53	43	32	10	<b>FOO FIGHTERS</b> ● RDSWELL/RCA 68008/RRG (18.98 CD)	One By One	3
5	2	6	6	<b>JENNIFER LOPEZ</b> ▲ <sup>2</sup> EPIC 88231 (18.98 EQ CD)	This Is Me...Then	2	54	48	47	8	<b>NIRVANA</b> ▲ DGC/GEFFEN 493507/INTERSCOPE (18.98 CD)	Nirvana	3
6	5	1	13	<b>SOUNDTRACK</b> ▲ <sup>3</sup> SHADY 493508*/INTERSCOPE (12.98/19.98)	8 Mile	1	54	48	47	8	<b>BABY</b> ● CASH MONEY/UNIVERSAL 06007*/UMRG (12.98/18.98)	Birdman	24
7	8	11	10	<b>MISSY ELLIOTT</b> ▲ THE GOLD MIND/ELEKTRA 62813*/EEG (12.98/18.98)	Under Construction	3	55	55	59	11	<b>BEE GEES</b> ▲ POLYDOR/UTV/UNIVERSAL 589400/UMRG (17.98/24.98)	Their Greatest Hits—The Record	49
8	9	9	6	<b>AALIYAH</b> ▲ BLACKGROUND/UNIVERSAL 060082/UMRG (12.98/18.98)	I Care 4 U	3	56	49	49	12	<b>RASCAL FLATTS</b> ▲ LYRIC STREET 165031/HOLLYWOOD (12.98/18.98)	Melt	5
9	10	5	12	<b>CHRISTINA AGUILERA</b> ▲ <sup>2</sup> RCA 69037*/RRG (12.98/18.98)	Stripped	2	57	55	59	11	<b>JAHEIM</b> ● DIVINE MILL 48214/WARNER BROS. (18.98 CD)	Still Ghetto	8
10	11	17	9	<b>JA RULE</b> ▲ MURDER INC./DEF JAM 063487*/IDJMG (12.98/18.98)	The Last Temptation	4	58	54	54	10	<b>RED HOT CHILI PEPPERS</b> ▲ WARNER BROS. 48140* (18.98 CD)	By The Way	2
11	6	7	11	<b>JUSTIN TIMBERLAKE</b> ▲ <sup>2</sup> JIVE 41802*/COLUMBIA 112.98/18.98	Justified	2	59	56	48	8	<b>SUM 41</b> ISLAND 063491/IDJMG (18.98 CD)	Does This Look Infected?	32
12	25	21	16	<b>GOOD CHARLOTTE</b> ▲ DAYLIGHT 88488/EPIC (12.98 EQ CD)	The Young And The Hopeless	7	60	109	115	40	<b>SHERYL CROW</b> ▲ A&M 493260/INTERSCOPE (12.98/18.98)	C'mon, C'mon	2
13	7	8	9	<b>SHANIA TWAIN</b> MERCURY 170314/UMGN (19.98 CD)	Up!	1	61	53	52	6	<b>BUSTA RHYMES</b> ● J 20043*/RRG (12.98/18.98)	It Ain't Safe No More...	43
14	15	15	10	<b>NELLY</b> ▲ <sup>5</sup> FO: REEL/UNIVERSAL 017747*/UMRG (12.98/18.98)	Nellyville	1	62	57	60	10	<b>DRU HILL</b> DEF SOUL 063377*/IDJMG (12.98/18.98)	Dru World Order	21
15	24	38	61	<b>KID ROCK</b> ▲ <sup>2</sup> LAVA/ATLANTIC 83482*/AG (12.98/18.98)	Cocky	7	63	96	106	12	<b>THE USED</b> REPRISE 48287/WARNER BROS. (11.98 CD) [M]	The Used	63
16	14	13	35	<b>EMINEM</b> ▲ <sup>7</sup> WEB: AFTERMATH 493290*/INTERSCOPE (12.98/19.98)	The Eminem Show	1	64	58	53	10	<b>DISTURBED</b> ▲ REPRISE 48320/WARNER BROS. (18.98 CD)	Believe	1
17	17	16	10	<b>THE ROLLING STONES</b> ▲ <sup>3</sup> ABKCO 13378/VIRGIN (29.98 CD)	Forty Licks	2	65	70	63	42	<b>BENZINO</b> SURRENDER/ELEKTRA 62827/EEG (18.98 CD)	Redemption	65
18	13	12	6	<b>NAS</b> ▲ ILL WILL/COLUMBIA 86930*/CRG (12.98 EQ/18.98)	God's Son	12	66	117	130	6	<b>ASHANTI</b> ▲ <sup>3</sup> MURDER INC./AJM 586830*/IDJMG (12.98/18.98)	Ashanti	1
19	16	10	9	<b>VARIOUS ARTISTS</b> ▲ <sup>2</sup> UNIVERSAL/EMI/ZOMBA/SONY 069720/UME (12.98/18.98)	Now 11	2	67	63	66	10	<b>HEATSEEKER IMPACT</b> <b>THE DONNAS</b> ATLANTIC 83567*/AG (11.98 CD) [M]	Spend The Night	67
20	18	14	8	<b>2PAC</b> AMARU/DEATH ROW 497070*/INTERSCOPE (18.98/24.98)	Better Dayz	5	68	60	58	5	<b>SALIVA</b> ISLAND 063153/IDJMG (18.98 CD)	Back Into Your System	19
21	20	18	5	<b>JOSH GROBAN</b> ▲ <sup>3</sup> 143/REPRISE 48154/WARNER BROS. (18.98 CD) [M]	Josh Groban	8	69	60	58	5	<b>LIL' ROMEO</b> NEW NO LIMIT/UNIVERSAL 060055/UMRG (12.98/18.98)	Game Time	33
22	19	23	11	<b>ROD STEWART</b> ▲ J 20039/RRG (12.98/18.98)	It Had To Be You ... The Great American Songbook	4	70	82	90	14	<b>LIL JON &amp; THE EAST SIDE BOYZ</b> BME 2370*/TVT (13.98/17.98)	Kings Of Crunk	15
23	22	27	15	<b>JOHN MAYER</b> ▲ <sup>2</sup> AWARE/COLUMBIA 85293*/CRG (7.98 EQ/18.98) [M]	Room For Squares	15	71	89	83	18	<b>VARIOUS ARTISTS</b> WALT DISNEY 860785 (18.98 CD)	Disneymania: Superstar Artists Sing Disney ... Their Way!	61
24	27	20	8	<b>TIM MCGRAW</b> ▲ <sup>2</sup> CURB 78746 (12.98/18.98)	Tim McGraw And The Dancehall Doctors	2	72	91	141	4	<b>50 CENT</b> FULL CLIP 2003* (16.98 CD) [M]	Guess Who's Back?	72
25	12	19	17	<b>ELVIS PRESLEY</b> ▲ <sup>3</sup> RCA 68079*/RRG (12.98/18.98)	Elvis: 30 #1 Hits	1	73	61	56	11	<b>ANDREA BOCELLI</b> PHILIPS 470400/UNIVERSAL CLASSICS GROUP (18.98 CD)	Sentimento	12
26	21	24	13	<b>SANTANA</b> ▲ <sup>2</sup> ARISTA 14737 (12.98/18.98)	Shaman	1	74	84	95	70	<b>MARTINA MCBRIDE</b> ▲ RCA (NASHVILLE) 67012/RLG (12.98/18.98)	Greatest Hits	5
27	NW	1	1	<b>TERRI CLARK</b> MERCURY 170325/UMGN (11.98/18.98)	Pain To Kill	27	75	88	91	10	<b>CREED</b> ▲ <sup>6</sup> WIND-UP 13075 (11.98/18.98)	Weathered	1
28	34	29	6	<b>B2K</b> ● T.U.G. 86995*/EPIC (12.98 EQ/18.98)	Pandemonium!	10	76	62	75	6	<b>BARBRA STREISAND</b> ● COLUMBIA 86126/CRG (12.98 EQ/18.98)	Duets	38
29	23	39	21	<b>COLDPLAY</b> ● CAPITOL 40504* (12.98/18.98)	A Rush Of Blood To The Head	5	77	67	74	6	<b>COMMON</b> MCA 113114* (18.98 CD)	Electric Circus	47
30	29	28	10	<b>3 DOORS DOWN</b> ● REPUBLIC/UNIVERSAL 064396/UMRG (12.98/19.98)	Away From The Sun	8	78	65	72	10	<b>JACK JOHNSON</b> ▲ ENJOY/UNIVERSAL 800994/UMRG (18.98 CD) [M]	Brushfire Fairytales	34
31	26	34	61	<b>PINK</b> ▲ <sup>4</sup> ARISTA 14718 (12.98/18.98)	M!ssundaztood	6	79	74	64	14	<b>VANESSA CARLTON</b> ▲ A&M 493307/INTERSCOPE (18.98 CD)	Be Not Nobody	5
32	35	40	19	<b>ELTON JOHN</b> ▲ ROCKET/UTV 063478/UME (24.98 CD)	Greatest Hits 1970-2002	12	80	80	81	14	<b>LL COOL J</b> DEF JAM 063219*/IDJMG (12.98/18.98)	10	2
33	28	22	10	<b>JAY-Z</b> ▲ <sup>3</sup> RDC-A-FELLA/DEF JAM 063380*/IDJMG (15.98/19.98)	The Blueprint 2: The Gift And The Curse	1	81	75	77	13	<b>ALAN JACKSON</b> ▲ <sup>3</sup> ARISTA NASHVILLE 67039/RLG (12.98/18.98)	Drive	1
34	32	26	14	<b>FAITH HILL</b> ▲ <sup>2</sup> WARNER BROS. (NASHVILLE) 48201/WARN (12.98/18.98)	Cry	1	82	64	101	11	<b>TONY BENNETT &amp; K.D. LANG</b> RPM/COLUMBIA 86734/CRG (12.98 EQ/18.98)	A Wonderful World	41
35	40	45	5	<b>TYRESE</b> J 20041/RRG (12.98/18.98)	I Wanna Go There	35	83	85	78	14	<b>FLEETWOOD MAC</b> ▲ REPRISE 73775/WARNER BROS. (24.98 CD)	The Very Best Of Fleetwood Mac	12
36	33	36	9	<b>AUDIOSLAVE</b> ● INTERSCOPE/EPIC 86968* (18.98 CD)	Audioslave	7	84	90	76	27	<b>SOUNDTRACK</b> ● WALT DISNEY 860734 (18.98 CD)	Disney's Lilo & Stitch	11
37	31	30	7	<b>MARIAH CAREY</b> ▲ MONARCH/ISLAND 063467*/IDJMG (12.98/18.98)	Charmbracelet	3	85	97	107	13	<b>CELINE DION</b> ▲ <sup>2</sup> EPIC 86400 (12.98 EQ/18.98)	A New Day Has Come	1
38	46	46	39	<b>KENNY CHESNEY</b> ▲ <sup>2</sup> BNA 67038/RLG (12.98/18.98)	No Shoes, No Shirt, No Problems	1	86	73	68	9	<b>TONI BRAXTON</b> ● ARISTA 14749 (12.98/18.98)	More Than A Woman	13
39	38	37	9	<b>MATCHBOX TWENTY</b> ▲ MELISMA/ATLANTIC 83612/AG (12.98/18.98)	More Than You Think You Are	6	87	87	96	14	<b>DIANA KRALL</b> ● VERVE 065109/VG (12.98/18.98)	Live In Paris	18
40	39	35	8	<b>VARIOUS ARTISTS</b> DEF JAM 063546/IDJMG (12.98/18.98)	The Source Presents: Hip Hop Hits Vol. 6	35	88	72	67	15	<b>MICHELLE BRANCH</b> ▲ MAVERICK 47985/WARNER BROS. (11.98 CD)	The Spirit Room	28
41	30	33	8	<b>SNOOP DOGG</b> ● DOGGYSTYLE/PRIORITY 39157*/CAPITOL (12.98/18.98)	Paid Tha Cost To Be Da Bo\$\$	12	89	95	94	6	<b>NIVEA</b> JIVE 41746/ZOMBA (11.98/17.98) [M]	Nivea	89
42	44	42	26	<b>TOBY KEITH</b> ▲ <sup>2</sup> DREAMWORKS (NASHVILLE) 450254/INTERSCOPE (11.98/18.98)	Unleashed	1	90	78	92	12	<b>TORI AMOS</b> ● EPIC 86412 (18.98 EQ CD)	Scarlet's Walk	7
43	37	25	8	<b>SYSTEM OF A DOWN</b> ● AMERICAN/COLUMBIA 87062*/CRG (18.98 EQ CD)	Steal This Album!	15	91	71	70	10	<b>SEAN PAUL</b> 2 HARD/VP/ATLANTIC 83620*/AG (9.98/13.98)	Dutty Rock	26
44	59	69	7	<b>SIMPLE PLAN</b> LAVA 83534/AG (7.98/11.98) [M]	No Pads, No Helmets...Just Balls	44	92	106	93	2	<b>SOUNDTRACK</b> ● BUENA VISTA 860791/WALT DISNEY (12.98 CD)	Lizzie McGuire	61
45	50	51	21	<b>QUEENS OF THE STONE AGE</b> INTERSCOPE 493425 (14.98 CD)	Songs For The Deaf	17	93	83	79	6	<b>VARIOUS ARTISTS</b> DREAMWORKS 450325*/INTERSCOPE (12.98/18.98)	Swizz Beatz Presents G.H.E.T.T.O. Stories	50
46	47	44	7	<b>PUDDLE OF MUDD</b> ▲ <sup>2</sup> FLAWLESS/GEFFEN 453074/INTERSCOPE (12.98/18.98)	Come Clean	9	94	81	85	16	<b>SOUNDTRACK</b> ● UNIVERSAL 156259/UMRG (19.98 CD)	XXX	9
47	36	31	8	<b>PAUL MCCARTNEY</b> ▲ <sup>2</sup> MPL 42318/CAPITOL (15.98/19.98)	Back In The U.S. Live 2002	8	95	76	89	11	<b>DAVID GRAY</b> ATO/RCA 68154/RRG (18.98 CD)	A New Day At Midnight	17
48	41	41	8	<b>WHITNEY HOUSTON</b> ▲ ARISTA 14747 (18.98)	Just Whitney...	9	96	66	62	6	<b>504 BOYZ</b> NEW NO LIMIT/UNIVERSAL 066372/UMRG (12.98/18.98)	Ballers	49
							97	86	73	10	<b>NO DOUBT</b> ▲ <sup>2</sup> INTERSCOPE 493168* (12.98/18.98)	Rock Steady	9

THIS WEEK	LAST WEEK	2 WKS. AGO	WEEKS ON CHART	ARTIST IMPRINT & NUMBER/DISTRIBUTING LABEL	Title	PEAK POSITION	THIS WEEK	LAST WEEK	2 WKS. AGO	WEEKS ON CHART	ARTIST IMPRINT & NUMBER/DISTRIBUTING LABEL	Title	PEAK POSITION
98	77	82	7	<b>JOSH GROBAN</b> 143/REPRISE 48413/WARNER BROS. (27 98 CD)	Josh Groban In Concert	34	149	164	167	6	<b>K-CI &amp; JOJO</b> MCA 113069* (18 98 CD)	Emotional	61
99	93	86	1	<b>INDIA.ARIE</b> ● MOTOWN 064755/UMRG (12 98/18 98)	Voyage To India	6	150	138	132	6	<b>GZA/GENIUS</b> MCA 113083* (15 98 CD)	Legend Of The Liquid Sword	75
100	69	61	1	<b>TLC</b> ▲ ARISTA 14780 (12 98/18 98)	3D	6	151	191	—	9	<b>TRACE ADKINS</b> CAPITOL (NASHVILLE) 30618 (10 98/17 98)	Chrome	59
101	92	71	9	<b>MUDVAYNE</b> EPIC 86487 (18 98 EQ CD)	The End Of All Things To Come	17	152	162	162	14	<b>SOUNDTRACK</b> A&M 493304/INTERSCOPE (15 98 CD)	Spirit: Stallion Of The Cimarron	40
102	122	104	13	<b>NEW FOUND GLORY</b> ● DRIVE-THRU 112816/MCA (18 98 CD)	Sticks and Stones	4	153	137	126	9	<b>LOUIE DEVITO</b> DEE VEE 0004/MUSICRAMA (19 98 CD)	N.Y.C. Underground Party 5	68
103	NEW	1	1	<b>VARIOUS ARTISTS</b> TIME LIFE 18774 (19 98 CD)	Worship Together: I Could Sing Of Your Love Forever	103	154	141	112	9	<b>CRAIG DAVID</b> ● WILSTAR/ATLANTIC 80027/AG (12 98/18 98)	Slicker Than Your Average	32
104	149	136	15	<b>BON JOVI</b> ● ISLAND 063055/IOJMG (12 98/18 98)	Bounce	2	155	131	124	10	<b>PEARL JAM</b> ● EPIC 86825* (18 98 CD)	Riot Act	5
105	103	117	22	<b>KIDZ BOP KIDS</b> ● RAZOR & TIE 89055 (11 98/17 98)	Kidz Bop 2	37	156	168	148	47	<b>NAPPY ROOTS</b> ▲ ATLANTIC 83524*/AG (11 98/17 98)	Watermelon, Chicken & Gritz	24
106	99	87	12	<b>VARIOUS ARTISTS</b> ● EPIC (NASHVILLE)/WEA/UNIVERSAL/RLG 86920/SONY (NASHVILLE) (12 98 EQ/17 98)	Totally Country Vol. 2	23	157	140	147	8	<b>BOB DYLAN</b> LEGACY/COLUMBIA 87047/CRG (25 98 EQ CD)	The Bootleg Series Volume 5: Bob Dylan Live 1975 The Rolling Thunder Revue	56
107	121	155	3	<b>VIVIAN GREEN</b> COLUMBIA 86357/CRG (7 98 EQ/11 98)	Love Story	93	158	200	—	5	<b>INTERPOL</b> MATAOOR 545* (19 98 CD) [M]	Turn On The Bright Lights	158
108	101	102	11	<b>ALISON KRAUSS + UNION STATION</b> ● ROUNDER 610515 (19 98 CD)	Live	36	159	144	129	13	<b>KORN</b> ▲ IMMORTAL 61488*/EPIC (12 98 EQ/18 98)	Untouchables	2
109	102	109	16	<b>VARIOUS ARTISTS</b> EMI CMG/PROVIDENT/VORO 39776/SPARROW (21 98 CD)	WOW Hits 2003	34	160	152	133	4	<b>SOUNDTRACK</b> FOX/JIVE 41810/ZOMBA (12 98/18 98)	Drumline	133
110	133	191	3	<b>T.A.T.U.</b> INTERSCOPE 064107 (12 98 CD) [M]	200 KM/H In The Wrong Lane	110	161	195	—	15	<b>GEORGE STRAIT</b> MCA NASHVILLE 170280/UMGN (11 98 CD)	The Best Of George Strait: 20th Century Masters The Millennium Collection	76
111	128	163	4	<b>SMILEZ &amp; SOUTHSTAR</b> ARTISTDIRECT 01030 (11 98/17 98) [M]	Crash The Party	111	162	158	122	17	<b>SOUNDTRACK</b> ● EPIC 86311 (18 98 EQ CD)	A Walk To Remember	34
112	108	103	22	<b>CLIPSE</b> ● STAR TRAK 14735*/ARISTA (12 98/18 98)	Lord Willin'	4	163	134	100	11	<b>U2</b> ISLAND 634380/IOJMG/INTERSCOPE (24 98 CD)	The Best Of 1990-2000 & B-Sides	3
113	98	65	13	<b>KELLY ROWLAND</b> ● MUSIC WORLD/COLUMBIA 86516/CRG (12 98 EQ/18 98)	Simply Deep	12	164	126	111	3	<b>DASHBOARD CONFESSIONAL</b> VAGRANT 378 (18 98 CD) [M]	MTV Unplugged V 2.0	111
114	107	127	13	<b>MICHAEL W. SMITH</b> ● REUNION 10074/ZOMBA (11 98/17 98)	Worship Again	14	165	186	194	63	<b>ENRIQUE IGLESIAS</b> ▲ <sup>3</sup> INTERSCOPE 493148 (12 98/18 98)	Escape	2
115	94	88	10	<b>U2</b> ISLAND 063361/IOJMG/INTERSCOPE (12 98/18 98)	The Best Of 1990-2000	34	166	170	176	9	<b>MARK WILLIS</b> MERCURY 170313/UMRG (11 98/18 98)	Greatest Hits	140
116	79	84	4	<b>BRUCE SPRINGSTEEN</b> ▲ <sup>2</sup> COLUMBIA 86600*/CRG (12 98 EQ/18 98)	The Rising	1	167	176	—	7	<b>FIELD MOB</b> MCA 113051* (18 98 CD)	From Tha Roota To Tha Toota	33
117	100	80	27	<b>DAVE MATTHEWS BAND</b> ▲ <sup>2</sup> RCA 68117/RRG (11 98/18 98)	Busted Stuff	1	168	178	—	6	<b>MICHAEL W. SMITH</b> ▲ REUNION 10026/ZOMBA (11 98/17 98)	Worship	20
118	114	120	7	<b>SOUNDTRACK</b> RDC-A-FELLA/DEF JAM 063201*/IOJMG (12 98/18 98)	Paid In Full	53	169	151	137	8	<b>CHARLOTTE CHURCH</b> COLUMBIA 86990/CRG (18 98 EQ CD)	Prelude: The Best Of Charlotte Church	76
119	113	118	13	<b>GEORGE STRAIT</b> ● MCA NASHVILLE 170220/UMGN (11 98/18 98)	The Road Less Traveled	9	170	155	119	24	<b>VARIOUS ARTISTS</b> ▲ SONY/UNIVERSAL/EMI/ZOMBA 86788/EPIC (12 98 EQ/19 98)	Now 10	2
120	68	—	2	<b>AARON LINES</b> RCA (NASHVILLE) 87057/RLG (11 98/17 98)	Living Out Loud	68	171	115	—	2	<b>THE EXIES</b> MELISMA 13309/VRGIN (19 98 CD) [M]	Inertia	115
121	111	99	72	<b>SYSTEM OF A DOWN</b> ▲ <sup>3</sup> AMERICAN/COLUMBIA 62240*/CRG (12 98 EQ/18 98)	Toxicity	1	172	163	185	19	<b>BARRY MANILOW</b> ▲ BMG HERITAGE 10600/ARISTA (12 98/18 98)	Ultimate Manilow	3
122	105	97	11	<b>DAVE MATTHEWS BAND</b> ● BAMA RAGS/RCA 68124/RRG (21 98 CD)	Live At Folsom Field Boulder Colorado	9	173	160	186	14	<b>THE FLAMING LIPS</b> WARNER BROS. 48141* (13 98 CD)	Yoshimi Battles The Pink Robots	50
123	123	—	1	<b>JOE NICHOLS</b> UNIVERSAL SOUTH 170285 (11 98/17 98) [M]	Man With A Memory	107	174	187	—	2	<b>LOS BUKIS</b> FONOVISA 0691/UG (14 98 CD) [M]	30 Invidiables	174
124	119	143	16	<b>VARIOUS ARTISTS</b> ● INTEGRITY 86846/EPIC (19 98 EQ CD)	iWorship: A Total Worship Experience	60	175	173	181	9	<b>LED ZEPPELIN</b> ATLANTIC 83619/AG (19 98 CD)	Early Days & Latter Days: The Best Of Led Zeppelin Volume One And Two	116
125	159	—	6	<b>SUSAN TEDESCHI</b> TONE-CDL 75146/ARTEMIS (17 98 CD) [M]	Wait For Me	91	176	148	125	46	<b>THE WHITE STRIPES</b> THIRD MAN 27124*/V2 (18 98 CD) [M]	White Blood Cells	61
126	125	142	14	<b>HEATHER HEADLEY</b> RCA 69376/RRG (9 98/13 98)	This Is Who I Am	38	177	NEW	1	1	<b>SISTER HAZEL</b> SIXTHMAN 61015 (18 98 CD)	Chasing Daylight	177
127	110	113	15	<b>KEITH URBAN</b> ● CAPITOL (NASHVILLE) 32336 (10 98/18 98)	Golden Road	11	178	153	144	9	<b>GEORGE HARRISON</b> ● DARK HORSE 41869*/CAPITOL (12 98/18 98)	Brainwashed	18
128	104	110	17	<b>BECK</b> DGC/GEFFEN 493393/INTERSCOPE (18 98 CD)	Sea Change	8	179	190	190	5	<b>MERCYME</b> IND/IMP 2 COMMUNICATIONS/WORD 86218/WARNER BROS. (17 98 CD)	Spoken For	41
129	120	121	3	<b>NEXT</b> J 20016/RRG (12 98/18 98)	The Next Episode	120	180	183	—	16	<b>DIAMOND RIO</b> ARISTA NASHVILLE 67046/RLG (11 98/17 98)	Completely	23
130	116	105	21	<b>STONE SOUR</b> ROADRUNNER 618425/IOJMG (18 98 CD)	Stone Sour	46	181	192	177	7	<b>SHAKIRA</b> ▲ SONY DISCOS 8761 (11 98 EQ CD)	Grandes Exitos	80
131	150	146	7	<b>NICKELBACK</b> ▲ <sup>4</sup> ROADRUNNER 618485/IOJMG (12 98/18 98)	Silver Side Up	2	182	161	153	11	<b>SHAGGY</b> ● BIG YARD 113070*/MCA (18 98 CD)	Lucky Day	24
132	124	114	21	<b>EVE</b> ● RUFF RYDERS 493381*/INTERSCOPE (12 98/18 98)	Eve-olution	6	183	NEW	1	1	<b>TAKING BACK SUNDAY</b> VICTORY 176 (12 98 CD) [M]	Tell All Your Friends	183
133	127	135	16	<b>SEETHER</b> WIND-UP 13068 (9 98 CD)	Disclaimer	92	184	182	—	11	<b>SOUNDTRACK</b> FOX 113028*/MCA (18 98 CD)	Brown Sugar	16
134	146	178	5	<b>SYLEENA JOHNSON</b> JIVE 39035/ZOMBA (11 98/17 98) [M]	Chapter 2: The Voice	126	185	RE-ENTRY	2	2	<b>TRANSPLANTS</b> HELLCAT 80448*/EPITAPH (15 98 CD)	Transplants	96
135	157	150	15	<b>TRINA</b> SLIP-N-SLIDE/ATLANTIC 83517*/AG (11 98/17 98)	Diamond Princess	14	186	RE-ENTRY	18	18	<b>MONTGOMERY GENTRY</b> COLUMBIA (NASHVILLE) 86520/SONY (NASHVILLE) (11 98 EQ/17 98)	My Town	26
136	118	98	25	<b>LINKIN PARK</b> ▲ WARNER BROS. 48326* (18 98 CD)	[Reanimation]	2	187	180	192	7	<b>DAVID BOWIE</b> EMI 41929/VRGIN (18 98 CD)	Best Of Bowie	70
137	112	108	14	<b>TAPROOT</b> VELVET HAMMER/ATLANTIC 83561/AG (11 98 CD)	Welcome	17	188	169	—	6	<b>NICHOLE NORDEMAN</b> SPARROW 51934 (16 98 CD) [M]	Woven & Spun	136
138	132	158	32	<b>SOUNDTRACK</b> ● REPRISE 48110/WARNER BROS. (19 98 CD)	The Lord Of The Rings: The Fellowship Of The Ring	29	189	RE-ENTRY	19	19	<b>KIRK FRANKLIN</b> ● GOSPEL CENTRIC 70037/ZOMBA (11 98/17 98)	The Rebirth Of Kirk Franklin	4
139	156	189	11	<b>GARY ALLAN</b> MCA NASHVILLE 170201/UMGN (11 98/17 98)	Alright Guy	39	190	RE-ENTRY	14	14	<b>LUDACRIS</b> ▲ <sup>3</sup> DISTURBING THE PEACE/DEF JAM SOUTH 586448*/IOJMG (12 98/19 98)	Word Of Mouf	3
140	135	123	21	<b>LIL' FLIP</b> ▲ SUCKAFREEL/LOUJ/COLUMBIA 86521*/CRG (17 98 EQ/12 98)	Undaground Legend	12	191	189	188	11	<b>STEVIE WONDER</b> MOTOWN/UTV 066164/UME (18 98 CD)	The Definitive Collection	35
141	143	138	6	<b>JIMMY EAT WORLD</b> ▲ DREAMWORKS 450334*/INTERSCOPE (17 98 CD)	Jimmy Eat World	31	192	139	131	25	<b>THE VINES</b> ● ENGINEER/IMP 37527*/CAPITOL (17 98 CD)	Highly Evolved	11
142	142	152	21	<b>AMERIE</b> RISE/COLUMBIA 85959/CRG (12 98 EQ CD)	All I Have	9	193	197	—	10	<b>FLOETRY</b> DREAMWORKS 450313/INTERSCOPE (17 98 CD)	Floetic	19
143	147	166	20	<b>TRICK DADDY</b> ● SLIP-N-SLIDE/ATLANTIC 83556*/AG (12 98/18 98)	Thug Holiday	6	194	165	128	12	<b>VARIOUS ARTISTS</b> BMG 73768/WARNER MUSIC GROUP (12 98/18 98)	Totally Hits 2002: More Platinum Hits	21
144	129	116	10	<b>PHIL COLLINS</b> ATLANTIC 83563/AG (12 98/18 98)	Testify	30	195	167	169	3	<b>SOUNDTRACK</b> NICK/JIVE 48503/ZOMBA (12 98/18 98)	The Wild Thornberrys Movie	167
145	145	145	29	<b>AEROSMITH</b> ▲ COLUMBIA 86700*/CRG (17 98 EQ/24 98)	O, Yeah! Ultimate Aerosmith Hits	4	196	175	157	16	<b>LEANN RIMES</b> ● CURB 78747 (12 98/18 98)	Twisted Angel	12
146	184	—	4	<b>SOUNDTRACK</b> HOLLYWOOD 162365 (18 98 CD)	Deliver Us From Eva	146	197	166	165	4	<b>JAMES TAYLOR</b> ▲ COLUMBIA 63584/CRG (12 98 EQ/18 98)	October Road	4
147	136	140	9	<b>KYLIE MINOGUE</b> ▲ CAPITOL 37670 (6 98/18 98)	Fever	3	198	174	173	12	<b>JURASSIC 5</b> INTERSCOPE 493437* (18 98 CD)	Power In Numbers	15
148	130	139	11	<b>TALIB KWELI</b> RAWKUS 113048*/MCA (18 98 CD)	Quality	21	199	177	184	8	<b>DEBORAH COX</b> J 20014/RRG (12 98/18 98)	The Morning After	38
							200	188	172	10	<b>SHAKIRA</b> EPIC 86811 (18 98 EQ CD)	Laundry Service : Washed And Dried	112

● Albums with the greatest sales gains this week. ● Recording Industry Assn. Of America (RIAA) certification for net shipment of 500,000 album units (Gold). ▲ RIAA certification for net shipment of 1 million units (Platinum). ◆ RIAA certification for net shipment of 10 million units (Diamond). Numerals following Platinum or Diamond symbol indicates album's multi-platinum level. For boxed sets, and double albums with a running time of 100 minutes or more, the RIAA multiplies shipments by the number of discs and/or tapes. RIAA Latin awards: ● Certification for net shipment of 100,000 units (Dor). ▲ Certification of 200,000 units (Platino). ◆ Certification of 400,000 units (Multi-Platino). \*Asterisk indicates LP is available. Most tape prices, and CD prices for BMG and WEA labels, are suggested lists. Tape prices marked EQ, and all other CD prices, are equivalent prices, which are projected from wholesale prices. Greatest Gainer shows chart's largest unit increase. Pacesetter indicates biggest percentage growth. Heatseeker Impact shows albums removed from Heatseekers this week. [M] indicates past or present Heatseeker title. © 2003, VNU Business Media, Inc., and Nielsen SoundScan, Inc. All rights reserved.

# FEBRUARY 1 2003 Billboard TOP BLUES ALBUMS™

Sales data compiled by Nielsen SoundScan

THIS WEEK	LAST WEEK	ARTIST	IMPRINT & NUMBER/DISTRIBUTING LABEL	Title	WEEKS AT NUMBER 1
1	1	<b>SUSAN TEDESCHI</b> TONE COOL 751146/ARTEMIS [M]	NUMBER 1	Wait For Me	9 Weeks At Number 1
2	2	<b>STEVIE RAY VAUGHAN AND DOUBLE TROUBLE</b> LEGACY 86423/EPIC		The Essential Stevie Ray Vaughan And Double Trouble	
3	3	<b>DELBERT MCCLINTON</b> NEW WEST 6042		Room To Breathe	
4	4	<b>SHEMEKIA COPELAND</b> ALLIGATOR 4887		Talking To Strangers	
5	5	<b>ETTA JAMES</b> CHESS 112498/MCA		Love Songs	
6	8	<b>TYRONE DAVIS</b> MALACO 7514		Love Line	
7		<b>JOE BONAMASSA</b> MEDALIST 60101		So It's Like That	
8	13	<b>WILLIE CLAYTON</b> N ZONE 2056		Last Man Standing	
9	10	<b>ETTA JAMES &amp; THE ROOTS BAND</b> PRIVATE MUSIC 11633/RCA VICTOR		Burnin' Down The House	
10	11	<b>LITTLE MILTON</b> MALACO 7513		Guitar Man	
11	14	<b>JOHN LEE HOOKER &amp; MUDDY WATERS</b> UNIVERSAL SPECIAL PRODUCTS 112646/UMRG		Winning Combinations	
12	9	<b>DELBERT MCCLINTON</b> NEW WEST 8024		Nothing Personal	
13	15	<b>ROBERT CRAY</b> MERCURY 063300/UMG		The Best Of Robert Cray: 20th Century Masters The Millennium Collection	
14	12	<b>TAB BENOIT &amp; JIMMY THACKERY</b> TELARC BLUES 83359/TELARC		Whiskey Store	
15		<b>STEVIE RAY VAUGHAN AND DOUBLE TROUBLE</b> LEGACY 86151/EPIC		Live At Montreux 1982 & 1985	

# FEBRUARY 1 2003 Billboard TOP REGGAE ALBUMS™

Sales data compiled by Nielsen SoundScan

THIS WEEK	LAST WEEK	ARTIST	IMPRINT & NUMBER/DISTRIBUTING LABEL	Title	WEEKS AT NUMBER 1
1	1	<b>SEAN PAUL</b> 2 HARD/VP/ATLANTIC 836207/AG	NUMBER 1	Dutty Rock	10 Weeks At Number 1
2	2	<b>SHAGGY</b> BIG YARD 113070/MCA		Lucky Day	
3	3	<b>BEEBIE MAN</b> SHOCKING VIBES/VP 13134*/VIRGIN		Tropical Storm	
4	4	<b>VARIOUS ARTISTS</b> VP 1673*		Reggae Gold 2002	
5	5	<b>BOB MARLEY AND THE WAILERS</b> TUFF SOUND ISLAND 588714/IDJMG		Legend (Deluxe Edition)	
6	6	<b>VARIOUS ARTISTS</b> SANCTUARY 80293		Reggae Pulse: The Heartbeat Of Jamaica	
7	7	<b>VARIOUS ARTISTS</b> GREENSLEEVES 4004*		Ragga Dancehall Anthems 2002	
8	10	<b>VARIOUS ARTISTS</b> VP 1660*		Strictly The Best: Vol. 30	
9	8	<b>VARIOUS ARTISTS</b> VP 1659*		Strictly The Best: Vol. 29	
10	11	<b>VARIOUS ARTISTS</b> GREENSLEEVES 727*		Diwali: Greensleeves Rhythm Album #27	
11	9	<b>SIZZLA</b> VP 1649*		Da Real Thing	
12	13	<b>SHAGGY</b> VIRGIN 11823		Mr. Lover Lover (The Best Of Shaggy...Part 1)	
13	14	<b>DAMIAN "JR. GONG" MARLEY</b> MOTOWN 014742/UMRG		Halfway Tree	
14		<b>LUCIANO</b> VP 1657*		Serve Jah	
15		<b>BUJU BANTON</b> HIP-O 586853/UMG		The Best Of Buju Banton	

# FEBRUARY 1 2003 Billboard TOP WORLD ALBUMS™

Sales data compiled by Nielsen SoundScan

THIS WEEK	LAST WEEK	ARTIST	IMPRINT & NUMBER/DISTRIBUTING LABEL	Title	WEEKS AT NUMBER 1
1	1	<b>SOUNDTRACK</b> DECCA 474150/UNIVERSAL CLASSICS GROUP	NUMBER 1	Frida	4 Weeks At Number 1
2	2	<b>BAHA MEN</b> S-CURVE 42945/CAPITOL		Greatest Movie Hits	
3	3	<b>THE CHIEFTAINS</b> RCA VICTOR 63971		Down The Old Plank Road/The Nashville Sessions	
4	5	<b>ISRAEL KAMAKAWIWO'OLE</b> BIG BOY 5907/MOUNTAIN APPLE COMPANY		Alone In Iz World	
5	4	<b>CIRQUE DU SOLEIL</b> CIRQUE DU SOLEIL 9392B		Varekai	
6	10	<b>ORCHESTRA BAOBAB</b> WORLD CIRCUIT/INDONESIA 79685/AG		Specialist In All Styles	
7	6	<b>SINEAD O'CONNOR</b> HUMMINGBIRD 7972A/VANGUARD		Sean-Nos Nua	
8	8	<b>SOUNDTRACK</b> VIRGIN 10790		Amelie	
9	9	<b>SOUNDTRACK</b> MILAN 35881		Monsoon Wedding	
10	7	<b>VARIOUS ARTISTS</b> MCA 113075*		Red Hot + Riot-Music & Spirit	
11	12	<b>YOUSOU N'DOUR</b> ATLANTIC 79654		Nothing's In Vain	
12	13	<b>CESARIA EVORA</b> BLUEBIRD 63984/RCA VICTOR/BMG HERITAGE		The Very Best Of Cesaria Evora	
13		<b>SALIF KEITA</b> DECCA 016906		Moffou	
14	11	<b>BAHA MEN</b> S-CURVE 37980/CAPITOL		Move It Like This	
15	14	<b>MANU CHAO</b> VIRGIN 13242		The Live Album	

# FEBRUARY 1 2003 Billboard TOP CONTEMPORARY CHRISTIAN ALBUMS™

Sales data compiled by Nielsen SoundScan

THIS WEEK	LAST WEEK	2 WKS. AGO	ARTIST	IMPRINT & NUMBER/DISTRIBUTING LABEL	Title	WEEKS AT NUMBER 1
1			<b>VARIOUS ARTISTS</b> TIME LIFE 18774/CHORDANT	Worship Together: I Could Sing Of Your Love Forever	1 Week At Number 1	
2	1	1	<b>VARIOUS ARTISTS</b> EMI CMG/PROVIDENT/WOR SPARROW 9776/CHORDANT	WOW Hits 2003		
3	2	2	<b>MICHAEL W. SMITH</b> ● REUNION 10074/PROVIDENT	Worship Again		
4	3	3	<b>VARIOUS ARTISTS</b> ● INTEGRITY 82336/WOR-CURB	iWorship: A Total Worship Experience		
5	7	8	<b>MICHAEL W. SMITH</b> ▲ REUNION 10025/PROVIDENT	Worship		
6	4	12	<b>VARIOUS ARTISTS</b> ▲ INTEGRITY 81001/TIME LIFE	Songs 4 Worship -- Shout To The Lord		
7	8	6	<b>MERCYME</b> INO-M2 0 COMMUNICATIONS 86218/WOR-CURB	Spoken For		
8	10	11	<b>KIRK FRANKLIN</b> ● GOSPEL CENTRIC 70077/PROVIDENT	The Rebirth Of Kirk Franklin		
9	5	10	<b>NICHOLE NORDEMAN</b> SPARROW 1934/CHORDANT [M]	Woven & Spun		
10	11	5	<b>P.O.D.</b> ▲ ATLANTIC 83496*/WOR-CURB	Satellite		
11	6	4	<b>LIFEHOUSE</b> OREAMWORKS 450377/CHORDANT	Stanley Climfall		
12	9	9	<b>MERCYME</b> ● INO 86133/WOR-CURB [M]	Almost There		
13	12	7	<b>JUMPS</b> SPARROW 1992/CHORDANT	All The Time In The World		
14			<b>LYNDA RANDLE</b> SPRING HOUSE 2388/CHORDANT	Timeless		
15	13	15	<b>RANDY TRAVIS</b> WORD-CURB WARNER BROS 86236/WORD-CURB	Rise And Shine		
16	14	13	<b>MARY MARY</b> COLUMBIA/INTEGRITY 82273/WOR-CURB	Incredible		
17	15	16	<b>FRED HAMMOND</b> VERITY 43197/PROVIDENT	Speak Those Things: POL Chapter 3		
18	17	17	<b>JOHN P. KEE &amp; NEW LIFE</b> VERITY 43200/PROVIDENT [M]	Blessed By Association		
19	18	21	<b>HEZEKIAH WALKER &amp; THE LOVE FELLOWSHIP CRUSADE CHOIR</b> VERITY 43176/PROVIDENT [M]	Family Affair II: Live At Radio City Music Hall		
20	16	18	<b>VARIOUS ARTISTS</b> DEXTERITY SOUNDS/EMI GOSPEL 0389/CHORDANT	Bishop T.D. Jakes Presents: God's Leading Ladies		
21	19	22	<b>YOLANDA ADAMS</b> ● ELEKTRA 62629/WOR-CURB	Believe		
22	23	28	<b>THIRD DAY</b> ● ESSENTIAL 10668/PROVIDENT	Come Together		
23	22	19	<b>RELIENT K</b> GOTE 2842/CHORDANT [M]	The Anatomy Of The Tongue In Cheek		
24	21	24	<b>AMY GRANT</b> WOR-CURB/WARNER BROS 86211/WOR-CURB	Legacy...Hymns & Faith		
25			<b>CHRIS TOMLIN</b> SPARROW 8661/CHORDANT [M]	Not To Us		
26	24	25	<b>SIXPENCE NONE THE RICHER</b> SQUINT/REPRISE 86010/WOR-CURB	Divine Discontent		
27	25	27	<b>STEVEN CURTIS CHAPMAN</b> ● SPARROW 1770/CHORDANT	Declaration		
28	28	23	<b>12 STONES</b> WIND-UP 13069/PROVIDENT [M]	12 Stones		
29	33	37	<b>VARIOUS ARTISTS</b> HILLSONG AUSTRALIA 82318/INTEGRITY	Blessed		
30	34	34	<b>KUTLESS</b> BEC 9153/CHORDANT [M]	Kutless		
31	26	30	<b>TRIN-I-TEE 5:7</b> B-RITE/GOSPEL CENTRIC 70038/PROVIDENT	The Kiss		
32	27	29	<b>POINT OF GRACE</b> WOR-CURB/WARNER BROS 86204/WOR-CURB	Girls Of Grace		
33			<b>KAREN CLARK-SHEARD</b> ELEKTRA 62767/WORD	2nd Chance		
34	29	26	<b>REBECCA ST. JAMES</b> FOREFRONT 2587/CHORDANT	Worship God		
35	39	33	<b>NEWSBOYS</b> SPARROW 0547/CHORDANT	Newsboys Remixed		
36	38	32	<b>NEWSBOYS</b> SPARROW 1846/CHORDANT	Thrive		
37	37	35	<b>BEBO NORMAN</b> ESSENTIAL 10691/PROVIDENT [M]	Myself When I Am Real		
38	32	31	<b>TOBYMAC</b> FOREFRONT 5294/CHORDANT [M]	Momentum		
39	30	36	<b>ZOEGIRL</b> SPARROW 0546/CHORDANT [M]	Mix Of Life		
40			<b>PILLAR</b> FLICKER 2806/CHORDANT [M]	Fireproof		

# FEBRUARY 1 2003 Billboard TOP GOSPEL ALBUMS™

Sales data compiled by Nielsen SoundScan

THIS WEEK	LAST WEEK	2 WKS. AGO	ARTIST	IMPRINT & NUMBER/DISTRIBUTING LABEL	Title	WEEKS AT NUMBER 1
1	1	1	<b>KIRK FRANKLIN</b> ● GOSPEL CENTRIC 70077/PROVIDENT	The Rebirth Of Kirk Franklin	27 Weeks At Number 1	
2	2	2	<b>MARY MARY</b> COLUMBIA 82273/CRG	Incredible		
3	3	3	<b>FRED HAMMOND</b> VERITY 43197/ZOMBA	Speak Those Things: POL Chapter 3		
4	4	4	<b>JOHN P. KEE &amp; NEW LIFE</b> VERITY 43200/ZOMBA [M]	Blessed By Association		
5	6	6	<b>HEZEKIAH WALKER &amp; THE LOVE FELLOWSHIP CRUSADE CHOIR</b> VERITY 43176/ZOMBA [M]	Family Affair II: Live At Radio City Music Hall		
6	4	5	<b>VARIOUS ARTISTS</b> DEXTERITY SOUNDS/EMI GOSPEL	Bishop T.D. Jakes Presents: God's Leading Ladies		
7	7	7	<b>YOLANDA ADAMS</b> ● ELEKTRA 62629/EEG	Believe		
8	6	10	<b>SHEKINAH GLORY MINISTRY</b> KINGDOM 001 [M]	Praise Is What I Do		
9	10	11	<b>SMOKIE NORFUL</b> EMI GOSPEL 23374 [M]	I Need You Now		
10	16	14	<b>THE BLIND BOYS OF ALABAMA</b> REAL WORLD 12793/VIRGIN [M]	Higher Ground		
11	9	9	<b>GEORGIA MASS CHOIR</b> SAVOY 7129/MALACO [M]	I Owe You The Praise		
12	18	12	<b>JUANITA BYNUM</b> SHEKINAH INTERNATIONAL 1567	Behind The Veil: Morning Glory 2		
13	11	8	<b>TRIN-I-TEE 5:7</b> B-RITE/GOSPEL CENTRIC 70038/ZOMBA	The Kiss		
14	17	16	<b>KAREN CLARK-SHEARD</b> ELEKTRA 62767/EEG	2nd Chance		
15	14	20	<b>DONALD LAWRENCE &amp; THE TRI-CITY SINGERS</b> CRYSTAL ROSE 20360/EMI GOSPEL [M]	Go Get Your Life Back		
16	15	15	<b>VARIOUS ARTISTS</b> ● EMI CHRISTIAN/WORD/VERITY 43188/ZOMBA	WOW Gospel 2002		
17	13	18	<b>DOTTIE PEOPLES</b> ATLANTA INT L 10279	Churchin' With Dottie		
18	19	17	<b>DOUG &amp; MELVIN WILLIAMS</b> BLACKBERRY 1631/MALACO	Duets		
19			<b>PASTOR KIRBYJON CALDWELL AND THE WINDSOR VILLAGE UMC MASS CHOIR</b> EMI GOSPEL 20367 [M]	Welcome To The Village!		
20	26	24	<b>DETRICK HADDON</b> TYSOOT/VERITY 43195/ZOMBA	Lost And Found		
21	20	21	<b>LUTHER BARNES</b> ATLANTA INT L 10278	Come Fly With Me		
22	12	13	<b>DORINDA CLARK-COLE</b> GOSPEL CENTRIC 70033/ZOMBA [M]	Dorinda Clark-Cole		
23	21	22	<b>MAURETTE BROWN CLARK</b> AIR GOSPEL 10277/ATLANTA INT L	By His Grace		
24	32	27	<b>MARVIN SAPP</b> VERITY 43192/ZOMBA [M]	I Believe		
25			<b>DR. ED MONTGOMERY PRESENTS MARK TAYLOR AND ALC</b> ABU LIFE 6901	Total Live Experience		
26	29	26	<b>MICHELLE WILLIAMS</b> MUSIC WORLD/COLUMBIA 86432/CRG	Heart To Yours		
27	23	25	<b>THE SHEPHERDS</b> AMEN 1504	Trilogy: Live In Augusta, GA		
28	22	23	<b>JEFF MAJORS</b> NAS 87022/MUSIC ONE	Sacred 4 You		
29	30	29	<b>JOE PACE</b> INTEGRITY/WOR 86644/EPIC	Shake The Foundation		
30	24	30	<b>PASTOR KEITH SMITH</b> MEEK 4019	Old Time Churchin': Let's Have Church		
31	28	31	<b>ISRAEL AND NEW BREED</b> INTEGRITY GOSPEL 86755/EPIC	Real		
32	27	28	<b>DR. CHARLES G. HAYES &amp; THE COSMOPOLITAN WARRIORS</b> MEEK 4020	Rise & Sing Forever		
33	34	37	<b>BISHOP T.D. JAKES</b> DEXTERITY SOUNDS 20334/EMI GOSPEL	Woman Thou Art Loosed: Worship 2002 -- Run To The Water... The River Within		
34	25	19	<b>NORMAN HUTCHINS</b> JDI 1263 [M]	Nobody But You		
35	35	38	<b>THE BLIND BOYS OF ALABAMA</b> REAL WORLD 50918/VIRGIN [M]	Spirit Of The Century		
36	37	36	<b>TONEX</b> VERITY/JIVE 43177/ZOMBA [M]	02		
37	31	32	<b>THE CANTON SPIRITUALS</b> VERITY 43169/ZOMBA [M]	Walking By Faith		
38	33	33	<b>CECE WINANS</b> WELLSRING GOSPEL 51826/SPARROW	CeCe Winans		
39	38	40	<b>YOLANDA ADAMS</b> ELEKTRA 62629/EEG	The Experience		
40	36	34	<b>KIRK WHALUM</b> SQUINT-CURB/WOR 86233/WARNER BROS.	The Gospel According to Jazz - Chapter II		

● Albums with the greatest sales gains this week. ● Recording Industry Assn. Of America (RIAA) certification for net shipment of 500,000 album units (Gold). ▲ RIAA certification for net shipment of 1 million units (Platinum). ◆ RIAA certification for net shipment of 10 million units (Diamond). Numeral following Platinum or Diamond symbol indicates album's multi-platinum level. For boxed sets, and double albums with a running time of 100 minutes or more, the RIAA multiplies shipments by the number of discs and/or tapes. RIAA Latin awards: □ Certification for net shipment of 100,000 units (Dro). △ Certification of 200,000 units (Platino). △△ Certification of 400,000 units (Multi-Platino). \* Asterisk indicates LP is available. Greatest Gainer shows chart's largest unit increase. Heatseeker Impact shows albums removed from Heatseekers this week. [M] indicates past or present Heatseeker title. © 2003, VNU Business Media, Inc., and Nielsen SoundScan, Inc. All rights reserved.

FEBRUARY 1 2003  
Billboard® TOP POP CATALOG™

THIS WEEK	LAST WEEK	2 WKS AGO	Sales data compiled by Nielsen SoundScan		Title
			ARTIST	IMPRINT & NUMBER/DISTRIBUTING LABEL	
			Sales data compiled by Nielsen SoundScan		
			1 Week At Number 1		
1			<b>BEE GEES</b> ▲	POLYDOR UNIVERSAL 559220/UMRG (12.98/18.98)	One Night Only
2	1	5	<b>THE BEATLES</b> ▲ <sup>8</sup>	APPLE 29325/CAPITOL (12.98/18.98)	1
3	3	4	<b>SOUNDTRACK</b> ▲ <sup>6</sup>	LDST HIGHWAY/MERCURY 170559/DJMG (12.98/19.98)	O Brother, Where Art Thou?
			\$ GREATEST GAINER \$		
18	15		<b>GOOD CHARLOTTE</b> ●	DAYLIGHT 85845/EPIC (13.98 EQ CD) [M]	Good Charlotte
5	2	1	<b>BOB SEGER &amp; THE SILVER BULLET BAND</b> ▲ <sup>6</sup>	CAPITOL 30334 (10.98/15.98)	Greatest Hits
6	4	6	<b>DIXIE CHICKS</b> ◆ <sup>11</sup>	MONUMENT 68755/SONY (NASHVILLE) (10.98 EQ/17.98) [M]	Wide Open Spaces
7	6	7	<b>DIXIE CHICKS</b> ◆ <sup>10</sup>	MONUMENT 69678/SONY (NASHVILLE) (12.98 EQ/18.98)	Fly
8	7	3	<b>EMINEM</b> ▲ <sup>8</sup>	WEB/AFTERMATH 490629/INTERSCOPE (12.98/18.98)	The Marshall Mathers LP
9	8	12	<b>COLDPLAY</b> ▲	NETTWERK 30162/CAPITOL (11.98/17.98) [M]	Parachutes
10	10	8	<b>LINKIN PARK</b> ▲ <sup>8</sup>	WARNER BROS 47755 (12.98/18.98)	[Hybrid Theory]
11	9	10	<b>TIM MCGRAW</b> ▲ <sup>3</sup>	CURB 77978 (12.98/18.98)	Greatest Hits
12	22	23	<b>KENNY CHESNEY</b> ▲ <sup>3</sup>	BNA 67976/RGL (12.98/18.98)	Greatest Hits
13	13	11	<b>RASCAL FLATTS</b> ▲	LYRIC STREET 16501/HOLLYWOOD (11.98/18.98) [M]	Rascal Flatts
14	11	9	<b>SOUNDTRACK</b> ▲ <sup>3</sup>	CURB 78703 (11.98/17.98)	Coyote Ugly
15	15	19	<b>KID ROCK</b> ◆ <sup>10</sup>	TOP DGG/LAVA/ATLANTIC 83119/AG (12.98/18.98) [M]	Devil Without A Cause
16	19	17	<b>DISTURBED</b> ▲ <sup>2</sup>	GIANT 24738/WARNER BROS (11.98/17.98) [M]	The Sickness
17	20	14	<b>JAMES TAYLOR</b> ◆ <sup>11</sup>	WARNER BROS 3113 (7.98/11.98)	Greatest Hits
18	16	20	<b>SHANIA TWAIN</b> ◆	MERCURY 65982/UMGN (12.98/18.98)	Come On Over
19	14	13	<b>AC/DC</b> ◆ <sup>10</sup>	EASTWEST 92418/EEG (11.98/17.98)	Back In Black
20	17	16	<b>PHIL COLLINS</b> ▲ <sup>2</sup>	FACE VALUE/ATLANTIC 63139/AG (10.98/17.98)	...Hits
21	21	—	<b>VARIOUS ARTISTS</b> ▲ <sup>2</sup>	INTEGRITY 61001/TIME LIFE (19.98 CD)	Songs 4 Worship - Shout To The Lord
22	25	25	<b>CREED</b> ◆ <sup>10</sup>	WIND UP 13653 (11.98/17.98)	Human Clay
23	23	18	<b>EMINEM</b> ▲ <sup>5</sup>	WEB/AFTERMATH 490227/INTERSCOPE (12.98/18.98)	The Slim Shady LP
24	—	—	<b>SOUNDTRACK</b> ▲ <sup>15</sup>	POLYDOR UNIVERSAL 823389/UMRG (12.98/19.98)	Saturday Night Fever
25	5	24	<b>PINK FLOYD</b> ◆ <sup>15</sup>	CAPITOL 46001 (10.98/18.98)	Dark Side Of The Moon
26	24	27	<b>BOB MARLEY AND THE WAILERS</b> ◆ <sup>10</sup>	TUFF DGN/ISLAND 548904/DJMG (12.98/18.98)	Legend
27	29	—	<b>METALLICA</b> ◆ <sup>10</sup>	ELEKTRA 01112/EEG (11.98/17.98)	Metallica
28	30	—	<b>HANK WILLIAMS JR.</b> ▲ <sup>4</sup>	CURB 77638 (5.98/9.98)	Greatest Hits, Vol. 1
29	28	33	<b>ENYA</b> ▲ <sup>2</sup>	REPRISE 46835/WARNER BROS (12.98/18.98)	Paint The Sky With Stars - The Best Of Enya
30	43	50	<b>ABBA</b> ▲ <sup>6</sup>	POLYDOR UNIVERSAL 517007/UMRG (12.98/18.98)	Gold - Greatest Hits
31	36	40	<b>CELINE DION</b> ▲ <sup>6</sup>	550 MUSIC 63760/EPIC (12.98 EQ/18.98)	All The Way...A Decade Of Song
32	27	26	<b>FAITH HILL</b> ▲ <sup>7</sup>	WARNER BROS (NASHVILLE) 47373/WRN (12.98/18.98)	Breathe
33	12	46	<b>AL GREEN</b> ▲	HITME RIGHT STUFF 32800/CAPITOL (10.98/17.98)	Greatest Hits
34	32	47	<b>ENYA</b> ▲ <sup>6</sup>	REPRISE 47426/WARNER BROS (12.98/18.98)	A Day Without Rain
35	37	34	<b>DEF LEPPARD</b> ▲ <sup>3</sup>	MERCURY 52878/DJMG (11.98/18.98)	Vault - Greatest Hits 1980-1995
36	31	22	<b>TOM PETTY AND THE HEARTBREAKERS</b> ▲ <sup>3</sup>	MCA 110813 (12.98/18.98)	Greatest Hits
37	33	31	<b>QUEEN</b> ▲ <sup>7</sup>	HOLLYWOOD 161265 (11.98/17.98)	Greatest Hits
38	40	—	<b>ORIGINAL BROADWAY CAST RECORDING</b> ●	DECCA BROADWAY 543115 (18.98 CD)	Mamma Mia!
39	—	—	<b>BON JOVI</b> ◆ <sup>12</sup>	MERCURY 53889/DJMG (6.98/11.98)	Slippery When Wet
40	—	—	<b>WILLIE NELSON</b> ▲	LEGACY/COLUMBIA (NASHVILLE) 69322/SDNY (NASHVILLE) (7.98 EQ/11.98)	16 Biggest Hits
41	39	37	<b>ZZ TOP</b> ▲ <sup>3</sup>	WARNER BROS 26846 (11.98/17.98)	Greatest Hits
42	—	—	<b>CAROLE KING</b> ◆ <sup>10</sup>	EPIC 65550 (7.98 EQ/11.98)	Tapestry
43	41	35	<b>AC/DC</b> ▲ <sup>3</sup>	EASTWEST 92215/EEG (11.98/17.98)	Live
44	35	28	<b>SUBLIME</b> ▲ <sup>5</sup>	GASLINE ALLEY 111413/MCA (12.98/18.98)	Sublime
45	42	30	<b>LENNY KRAVITZ</b> ▲ <sup>3</sup>	VIRGIN 50316 (12.98/18.98)	Greatest Hits
46	38	43	<b>VAN MORRISON</b> ▲ <sup>4</sup>	POLYDOR UNIVERSAL 537459/UMRG (12.98/18.98)	The Best Of Van Morrison
47	—	—	<b>BON JOVI</b> ▲ <sup>4</sup>	MERCURY 526013/DJMG (10.98/17.98)	Cross Road
48	48	—	<b>SANTANA</b> ◆ <sup>14</sup>	ARISTA 19080 (11.98/18.98)	Supernatural
49	34	—	<b>POISON</b> ▲	CAPITOL 53375 (7.98/11.98)	Greatest Hits 1986-1996
50	46	—	<b>THE BEATLES</b> ◆ <sup>12</sup>	APPLE 45445/CAPITOL (12.98/18.98)	Abbey Road

FEBRUARY 1 2003  
Billboard® HEATSEEKERS™

THIS WEEK	LAST WEEK	2 WKS AGO	Sales data compiled by Nielsen SoundScan		Title
			ARTIST	IMPRINT & NUMBER/DISTRIBUTING LABEL	
			Sales data compiled by Nielsen SoundScan		
			1 Week At Number 1		
1	6	8	<b>T.A.T.U.</b>	INTERSCOPE 064107 (12.98 CD)	200 KM/H In The Wrong Lane
2	5	5	<b>SMILEZ &amp; SOUTHSTAR</b>	ARTISTDIRECT 01030 (11.98/17.98)	Crash The Party
3	3	10	<b>JOE NICHOLS</b>	UNIVERSAL SOUTH 170285 (11.98/17.98)	Man With A Memory
4	7	6	<b>SYLEENA JOHNSON</b>	JIVE 37036/ZOMBA (11.98/17.98)	Chapter 2: The Voice
5	11	20	<b>INTERPOL</b>	MATADOR 545 (19.98 CD)	Turn On The Bright Lights
6	4	2	<b>DASHBOARD CONFESSIONAL</b>	VAGRANT 378 (18.98 CD)	MTV Unplugged V 2.0
7	1	—	<b>THE EXIES</b>	MELUSMA 13329/VIRGIN (9.98 CD)	Inertia
8	10	15	<b>LOS BUKIS</b>	FONOVISA 0681/UG (14.98 CD)	30 Inolvidables
9	15	17	<b>TAKING BACK SUNDAY</b>	VICTORY 176 (12.98 CD)	Tell All Your Friends
10	9	12	<b>NICHOLE NORDEMAN</b>	SPARROW 51024 (16.98 CD)	Woven & Spun
11	12	11	<b>BREAKING BENJAMIN</b>	HOLLYWOOD 162356 (12.98 CD)	Saturate
12	18	24	<b>TRAPT</b>	WARNER BROS 48296 (12.98 CD)	Trapt
13	13	13	<b>JUANES</b>	SURETY 017532/UNIVERSAL LATINO (16.98 CD)	Un Dia Normal
			HOT SHOT DEBUT		
14	—	—	<b>OPERA BABES</b>	SONY CLASSICAL 87803 (13.98 EQ CD)	Beyond Imagination
15	14	9	<b>SUGARCULT</b>	ULTIMATUM 076673/ARTEMIS (13.98 CD)	Start Static
16	16	7	<b>KELLY OSBOURNE</b>	EPIC 65981 (18.98 EQ CD)	Shut Up
17	19	19	<b>RICARDO ARJONA</b>	SONY DISCOS 84564 (17.98 EQ CD)	Santo Pecado
18	20	26	<b>THE STREETS</b>	VICE 93181/ATLANTIC (12.98 CD)	Original Pirate Material
19	8	21	<b>RA</b>	REPUBLIC/UNIVERSAL 066093/UMRG (12.98 CD)	From One
20	—	—	<b>KATHLEEN EDWARDS</b>	ZOE 41000/UMG (12.98 CD)	Failer
21	21	31	<b>INDUSTRIA DEL AMOR</b>	UNIVISION 310033/UG (14.98 CD)	30 Inolvidables
22	23	22	<b>EMERSON DRIVE</b>	DREAMWORKS (NASHVILLE) 450272/INTERSCOPE (8.98/14.98)	Emerson Drive
23	17	16	<b>ROYCE DA 5'9"</b>	GAME/IN THE PAINT/KDCH (18.98 CD)	Rock City
24	25	27	<b>JOHN P. KEE &amp; NEW LIFE</b>	VERITY 43200/ZOMBA (11.98/17.98)	Blessed By Association
25	30	36	<b>HEZEKIAH WALKER &amp; THE LOVE FELLOWSHIP CRUSADE CHOIR</b>	VERITY 43176/ZOMBA (11.98/17.98)	Family Affair II: Live At Radio City Music Hall
26	41	40	<b>THE ALL-AMERICAN REJECTS</b>	DOGHOUSE 052 (12.98 CD)	The All-American Rejects
27	24	—	<b>BUCK HOWDY</b>	PRAIRIE DOG 407 (13.98 CD)	Skidaddle!
28	29	30	<b>LIMITE</b>	UNIVERSAL LATINO 066373 (8.98/13.98)	Soy Asi
29	—	—	<b>THE RAVEONETTES</b>	CRUNCHY FRDG 71044/THE ORCHARD (12.98 CD)	Whip It On (EP)
30	—	—	<b>PAUL WELLER</b>	YEP ROC 2053 (17.98 CD) [M]	Illumination
31	26	25	<b>THE HAPPY BOYS</b>	ROBBINS 75034 (18.98 CD)	Dance Party (Like It's 2003)
32	27	18	<b>OK GO</b>	CAPITOL 33724 (9.98 CD)	OK Go
33	—	—	<b>CONJUNTO PRIMAVERA</b>	FONOVISA 86237/UG (9.98/13.98)	Perdoname Mi Amor
34	46	—	<b>TELEPOPMUSIK</b>	CATALOGUE 38657/CAPITOL (17.98 CD)	Genetic World
35	37	37	<b>JOAN SEBASTIAN</b>	MUSART 2880/BALBOA (8.98/13.98)	Afortunado
36	33	28	<b>FINCH</b>	DRIVE THRU 860991/MCA (12.98 CD)	What Is It To Burn
37	42	—	<b>SHEKINAH GLORY MINISTRY</b>	KINGDOM 001 (11.98/17.98)	Praise Is What I Do
38	32	39	<b>ALEJANDRO FERNANDEZ</b>	SONY DISCOS 84953 (15.98 EQ CD)	Bellas Artes En Vivo: Un Canto De Mexico
39	28	23	<b>DASHBOARD CONFESSIONAL</b>	VAGRANT 354 (14.98 CD)	The Places You Have Come To Fear The Most
40	38	32	<b>RELIENT K</b>	GOTEE 72842 (12.98 CD)	The Anatomy Of The Tongue In Cheek
41	31	—	<b>JASON MRAZ</b>	ELEKTRA 62829/EEG (11.98 CD)	Waiting For My Rocket To Come
42	47	43	<b>THIEVERY CORPORATION</b>	EIGHTEENTH STREET LOUNGE 060/CAROLINE (16.98 CD)	The Richest Man In Babylon
43	40	—	<b>40 GLOCC</b>	EMPIRE MUSIC/WEBS 39056 (18.98 CD)	The Jakal
44	—	—	<b>CHRIS TOMLIN</b>	SPARROW 38661 (16.98 CD)	Not To Us
45	—	—	<b>SMOKIE NORFUL</b>	EMI GOSP/EL 20374 (9.98/16.98)	I Need You Now
46	49	—	<b>STEREO FUSE</b>	WIND-UP 13073 (12.98 CD)	Stereo Fuse
47	35	—	<b>PALOMO</b>	DISA 727032/UG (8.98/13.98)	Situaciones
48	44	29	<b>SOMETHING CORPORATE</b>	DRIVE-THRU 112887/MCA (14.98 CD)	Leaving Through The Window
49	—	—	<b>INDIA</b>	SONY DISCOS 87454 (16.98 EQ CD)	Latin Songbird: Mi Alma Y Corazon
50	34	33	<b>MARIO FRANGOULIS</b>	SONY CLASSICAL 815325 (13.98 EQ CD)	Sometimes I Dream

FEBRUARY 1 2003  
Billboard® TOP INDEPENDENT ALBUMS™

THIS WEEK	LAST WEEK	2 WKS AGO	Sales data compiled by Nielsen SoundScan		Title
			ARTIST	IMPRINT & NUMBER/DISTRIBUTING LABEL	
			Sales data compiled by Nielsen SoundScan		
			5 Weeks At Number 1		
1	1	1	<b>LIL JON &amp; THE EAST SIDE BOYZ</b>	BME 23701/TVT (13.98/17.98)	Kings Of Crunk
2	4	—	<b>50 CENT</b>	FULL CLIP 2003 (16.98 CD) [M]	Guess Who's Back?
			\$ GREATEST GAINER \$		
5	7	—	<b>SUSAN TEDESCHI</b>	TONE-COOL 751146/ARTEMIS (17.98 CD) [M]	Wait For Me
4	3	—	<b>LOUIE DEVITO</b>	DEE VEE 0004/MUSICRAMA (18.98 CD)	N.Y.C. Underground Party 5
6	15	—	<b>INTERPOL</b>	MATADOR 545 (19.98 CD) [M]	Turn On The Bright Lights
3	2	—	<b>DASHBOARD CONFESSIONAL</b>	VAGRANT 378 (18.98 CD) [M]	MTV Unplugged V 2.0
			HOT SHOT DEBUT		
10	12	17	<b>SISTER HAZEL</b>	SIXTHMAN 61015 (18.98 CD)	Chasing Daylight
9	11	14	<b>TAKING BACK SUNDAY</b>	VICTORY 176 (12.98 CD) [M]	Tell All Your Friends
10	9	6	<b>TRANSPLANTS</b>	HELLCAT 80489/EPITAPH (16.98 CD)	Transplants
11	7	5	<b>SUGARCULT</b>	ULTIMATUM 076673/ARTEMIS (13.98 CD) [M]	Start Static
12	13	18	<b>JIM JOHNSTON</b> ▲	SMACK DOWN/RESCUE/ARTEMIS (24.98 CD)	World Wrestling Entertainment Presents: WWE Anthology (Soundtrack)
13	8	8	<b>THE STREETS</b>	VICE 93181/ATLANTIC (12.98 CD) [M]	Original Pirate Material
14	12	11	<b>NICKEL CREEK</b>	SUGAR HILL 3941 (18.98 CD)	This Side
15	15	9	<b>ROYCE DA 5'9"</b>	GAME/IN THE PAINT 8475 "KDCH (18.98 CD) [M]	Rock City
16	21	27	<b>INSANE CLOWN POSSE</b>	PSYCHOPATHIC/RESCUE/RIVERA (19.98 CD)	The Wraith: Shangri-La
17	14	16	<b>THE ALL-AMERICAN REJECTS</b>	DOGHOUSE 052 (12.98 CD) [M]	The All-American Rejects
18	16	—	<b>EVA CASSIDY</b>	BLIX STREET 10075 (16.98 CD)	Imagine
19	34	—	<b>BUCK HOWDY</b>	PRAIRIE DOG 407 (13.98 CD) [M]	Skidaddle!
20	—	—	<b>THE RAVEONETTES</b>	CRUNCHY FRDG 71044/THE ORCHARD (12.98 CD) [M]	Whip It On (EP)
21	17	13	<b>PAUL WELLER</b>	YEP ROC 2053 (17.98 CD) [M]	Illumination
22	23	24	<b>DEFAULT</b> ●	TVT 2310 (11.98 CD) [M]	The Fallout
23	19	25	<b>DA HEADBUSSAZ</b>	FEAR/NOVATO 0001/RESCUE/ARTEMIS (18.98 CD)	Dat's How It Happen To'm
24	22	42	<b>JOAN SEBASTIAN</b>	MUSART 2880/BALBOA (8.98/13.98) [M]	Afortunado
25	18	17	<b>SHEKINAH GLORY MINISTRY</b>	KINGDOM 001 (11.98/17.98) [M]	Praise Is What I Do
26	26	29	<b>DASHBOARD CONFESSIONAL</b>	VAGRANT 354 (14.98 CD) [M]	The Places You Have Come To Fear The Most
27	27	20	<b>THIEVERY CORPORATION</b>	EIGHTEENTH STREET LOUNGE 060/CAROLINE (16.98 CD) [M]	The Richest Man In Babylon
28	24	—	<b>KHIA FEATURING DSD</b> ●	DIRTY DOWN 751132/ARTEMIS (17.98 CD) [M]	Thug Misses
29	25	21	<b>NEW BROADWAY CAST RECORDING</b>	DRG 12996/KDCH (18.98 CD)	Flower Drum Song
30	30	28	<b>THURSDAY</b>	VICTORY 145 (15.98 CD) [M]	Full Collapse
31	29	40	<b>BRIGHT EYES</b>	SADDLE CREEK 46 (15.98 CD) [M]	Lifted or The Story Is In The Soil, Keep Your Ear To The Ground
32	28	30	<b>GEORGIA MASS CHOIR</b>	SAVOY 7129/MALACO (11.98/17.98) [M]	I Owe You The Praise
33	—	—	<b>AIMEE MANN</b>	SUPEREGO 007/UNITED MUSICIANS (17.98 CD)	Lost In Space
34	20	22	<b>JUANITA BYNUM</b>	SHEKINAH INTERNATIONAL 1662 (16.98 CD)	Behind The Veil: Morning Glory 2
35	35	23	<b>BOSTON</b>	ARTEMIS 751142 (17.98 CD)	Corporate America
36					

FEBRUARY 1 2003 **Billboard** TOP INTERNET ALBUM SALES™

Sales data and internet sales reports compiled by Nielsen SoundScan

THIS WEEK	LAST WEEK	WKS. ON	ARTIST IMPRINT & NUMBER/DISTRIBUTING LABEL	Title	BILLBOARD 200 RANK
1	NEW		<b>SISTER HAZEL</b> SIXTHMAN 61015	<b>Chasing Daylight</b> 1 Week At Number 1	177
2	1	47	<b>NORAH JONES</b> ▲ BLUE NOTE 32088 [M]	<b>Come Away With Me</b>	1
3	NEW		<b>SOUNDTRACK</b> EPIC 87018	<b>Chicago</b>	4
4	2	10	<b>BUCK HOWDY</b> PRAIRIE 000 407 [M]	<b>Skidaddle!</b>	-
5	3	21	<b>DIXIE CHICKS</b> ▲ MONUMENT/COLUMBIA 86840*/CRG	<b>Home</b>	3
6	5	6	<b>SOUNDTRACK</b> WMG SOUNDTRACKS/REPRISE 48379/WARNER BROS	<b>The Lord Of The Rings: The Two Towers</b>	50
7	4	16	<b>THE ROLLING STONES</b> ▲ ABKCO 13378/VIRGIN	<b>Forty Licks</b>	17
8	11	13	<b>COLDPLAY</b> ● CAPITOL 40504*	<b>A Rush Of Blood To The Head</b>	29
9	7	13	<b>ROD STEWART</b> ▲ J 20039/RRG	<b>It Had To Be You ... The Great American Songbook</b>	22
10	9	49	<b>JOSH GROBAN</b> ▲ 143/REPRISE 48154/WARNER BROS [M]	<b>Josh Groban</b>	21
11	15	26	<b>AVRIL LAVIGNE</b> ▲ ARISTA 14740	<b>Let Go</b>	2
12	6	8	<b>PAUL MCCARTNEY</b> ▲ MPL 42318/CAPITOL	<b>Back In The U.S. Live 2002</b>	47
13	16	37	<b>JOHN MAYER</b> ▲ AWARE/COLUMBIA 85293*/CRG [M]	<b>Room For Squares</b>	23
14	10	9	<b>SHANIA TWAIN</b> MERCURY 170314/UMGN	<b>Up!</b>	13
15	14	15	<b>SOUNDTRACK</b> ● REPRISE 48110/WARNER BROS	<b>The Lord Of The Rings: The Fellowship Of The Ring</b>	138
16	13	13	<b>SANTANA</b> ▲ ARISTA 14737	<b>Shaman</b>	26
17	17	10	<b>ELTON JOHN</b> ▲ ROCKET/MTV 063478/UMTE	<b>Greatest Hits 1970-2002</b>	32
18	18	17	<b>ELVIS PRESLEY</b> ▲ RCA 68079*/RRG	<b>Elvis: 30 #1 Hits</b>	25
19	12	2	<b>NEW BROADWAY CAST RECORDING</b> RCA VICTOR 64007	<b>Man Of La Mancha</b>	-
20	NEW		<b>NEW BROADWAY CAST RECORDING</b> ORG 12996/KOCH	<b>Flower Drum Song</b>	-
21	19	10	<b>TONY BENNETT &amp; K.D. LANG</b> RPM/COLUMBIA 86734/CRG	<b>A Wonderful World</b>	82
22	RE-ENTRY		<b>BRUCE SPRINGSTEEN</b> ▲ COLUMBIA 86600*/CRG	<b>The Rising</b>	116
23	21	13	<b>WILCO</b> NONESUCH 79689/AG	<b>Yankee Hotel Foxtrot</b>	-
24	NEW		<b>VARIOUS ARTISTS</b> TIME LIFE 18793	<b>The Hotel Years</b>	-
25	RE-ENTRY		<b>BECK</b> OGC/GEFFEN 493393/INTERSCOPE	<b>Sea Change</b>	128

Top Internet Album Sales reflects physical albums ordered through Internet merchants, based on data collected by Nielsen SoundScan. Unlike most Billboard album charts, catalog titles are included on the Internet and Soundtrack charts. ● Albums with the greatest sales gain this week. ● Recording Industry Assn. of America (RIAA) certification for net shipment of 500,000 album units (Gold). ▲ RIAA certification for net shipment of 1 million units (Platinum). ◆ RIAA certification for net shipment of 10 million units (Diamond). Numeral following Platinum or Diamond symbol indicates album's multi-platinum level. For boxed sets, and double albums with a running time of 100 minutes or more, the RIAA multiplies shipments by the number of discs and/or tapes. RIAA Latin awards: ○ Certification for net shipment of 100,000 units (Dro.) △ Certification of 200,000 units (Platino). △² Certification of 400,000 units (Multi-Platino). \* Asterisk indicates vinyl available. [M] indicates past or present Heatseeker title © 2003, VNU Business Media, Inc. and Nielsen SoundScan, Inc. All rights reserved.

FEBRUARY 1 2003 **Billboard** TOP SOUNDTRACKS™

Sales data compiled by Nielsen SoundScan

THIS WEEK	LAST WEEK	WKS. ON	TITLE	IMPRINT & NUMBER/DISTRIBUTING LABEL
1	NEW		<b>CHICAGO</b>	EPIC 87018
2	1	12	<b>8 MILE</b> ▲	SHADY 493508*/INTERSCOPE
3	2	6	<b>THE LORD OF THE RINGS: THE TWO TOWERS</b>	WMG SOUNDTRACKS/REPRISE 48379/WARNER BROS.
4	4	32	<b>DISNEY'S LILO &amp; STITCH</b> ●	WALT DISNEY 860734
5	6	23	<b>LIZZIE MCGUIRE</b> ●	BUENA VISTA 860791/WALT DISNEY
6	3	21	<b>XXX</b> ●	UNIVERSAL 156259/UMRG
7	5	84	<b>O BROTHER, WHERE ART THOU?</b> ▲	LOST HIGHWAY/MERCURY 170069/IOJMG
8	7	8	<b>PAID IN FULL</b>	ROC-A-FELLA/DEF JAM 063201*/IDJMG
9	8	52	<b>THE LORD OF THE RINGS: THE FELLOWSHIP OF THE RING</b> ●	REPRISE 48110/WARNER BROS.
10	15	2	<b>DELIVER US FROM EVA</b>	HOLLYWOOD 162369
11	9	84	<b>COYOTE UGLY</b> ▲	CURB 78703
12	12	28	<b>SPIRIT: STALLION OF THE CIMARRON</b>	A&M 493304/INTERSCOPE
13	10	6	<b>DRUMLINE</b>	FOX/JIVE 41810/ZOMBA
14	11	45	<b>A WALK TO REMEMBER</b> ●	EPIC 86311
15	NEW		<b>SATURDAY NIGHT FEVER</b> ◆	POLYDOR/UNIVERSAL 825389/UMRG
16	14	17	<b>BROWN SUGAR</b>	FOX 113028*/MCA
17	13	5	<b>THE WILD THORNBERRYS MOVIE</b>	NICK/JIVE 48503/ZOMBA
18	17	84	<b>MOULIN ROUGE</b> ▲	INTERSCOPE 493035
19	22	84	<b>SHREK</b> ▲	DREAMWORKS 450305/INTERSCOPE
20	18	3	<b>MAID IN MANHATTAN</b>	EPIC 86921
21	16	10	<b>WORLD WRESTLING ENTERTAINMENT PRESENTS: WWE ANTHOLOGY (JIM JOHNSTON)</b> ▲	SMACK DOWN! 8832/KOCH
22	20	22	<b>LIKE MIKE</b>	SO SO DEF/COLUMBIA 86676*/CRG
23	24	38	<b>SPIDER-MAN</b> ▲	ROADRUNNER/COLUMBIA 86402/IDJMG/CRG
24	21	49	<b>I AM SAM</b> ●	V2 27119
25	19	13	<b>BARBERSHOP</b>	EPIC 86575*

FEBRUARY 1 2003 **Billboard** ARTIST INDEX™

Chart Codes: —ALBUMS— The Billboard 200 (B200) Bluegrass (BG) Blues (BL) Classical (CL) Classical Crossover (CX) Contemporary Christian (CC) Country (CA) Country Catalog (CCA) Electronic (EA) Gospel (GA) Heatseekers (HS) Holiday (HOL) Independent (IND) Internet (INT) Jazz (JZ) Contemporary Jazz (CJ) Latin Albums (LA) Latin: Latin Pop (LPA) Latin: Regional Mexican (RMA) Latin: Tropical/Salsa (TSA) New Age (NA) Pop Catalog (PCA) R&B/Hip-Hop (RBA) R&B/Hip-Hop Catalog (RBC) Reggae (RE) World Music (WM) —SINGLES— Hot 100 (H100) Hot 100 Airplay (HA) Hot 100 Singles Sales (HSS) Adult Contemporary (AC) Adult Top 40 (A40) Country (CS) Country Singles Sales (CSS) Dance/Club Play (DC) Dance/Sales (DS) Hot Latin Tracks (LT) Latin: Latin Pop (LPS) Latin: Regional Mexican (RMS) Latin: Tropical/Salsa (TSS) R&B Hip-Hop (RBH) R&B Hip-Hop Airplay (RA) R&B Hip-Hop Singles Sales (RS) Rap Tracks (RP) Mainstream Rock (RO) Modern Rock (MO) Top 40 Tracks (T40) Rankings from biweekly charts are listed in italics during a chart's unpublished week.

- 12 Stones: CC 2B
- 2Pac: B200 20; RBA 6; RBC 1, 3, 5, B; H100 21; HA 20; RA 11; RBH 11; RP 4; T40 36
- 2002: NA 7
- 3 Doors Down: B200 30; A40 17; H100 29; HA 29; MO 4; RO 1; T40 37
- 4 Strings: DS 24
- 40 Glocc: HS 43; RBA 65
- 50 Cent: B200 72; IND 2; RBA 34; H100 15, 22; HA 14, 21; RA 3, B, 35; RBH 4, B, 36; RP 3, 6, 24
- 504 Boyz: B200 96; RBA 27
- 702: HSS 15; RS 16
- A-
- Aaliyah: B200 B; RBA 1; H100 10; HA 9; RA 1, 26; RBH 1, 27; T40 26
- Abba: PCA 30
- AC/DC: PCA 19, 43
- Los Acosta: LA 69
- Yolanda Adams: CC 21; GA 7, 39; RBA 92; RBH 7B
- Trace Adkins: B200 151; CA 19; CS 15
- Aerosmith: B200 145
- Afro Medusa: DC 28
- Antonio Aguilar: LA 53
- Pepe Aguilar: LA 66
- Christina Aguilera: B200 9; A40 19; AC 13; H100 2, 8B; HA 2; HSS 4; LPS 38; T40 1; TSS 29
- AJ: HSS 16; RS 7
- Akoabatic: RS 48
- Alabama: CCA 24
- Alberto Y Roberto: LPS 37
- ALC: GA 25
- Alcazar: DC 39
- Ali: H100 7; HA 7; RA 9; RBH 9; RP 1; T40 9
- The All-American Rejects: HS 26; IND 16; MO 14
- Gary Allan: B200 139; CA 18; CS 7; H100 50; HA 48
- Karrin Allyson: JZ 13
- Herb Alpert: C 16
- Amber: DC 22; DS 6; HSS 51
- American Hi-Fi: MO 39
- Amerlie: B200 142; RBA 43; H100 36, 71; HA 36, 70; HSS 52; RA 14, 28; RBH 14, 30; RP 11; RS 26
- Tor: Amos: B200 90; A40 13
- John Anderson: CA 71
- Jessica Andrews: CS 40
- Los Angeles De Charly: LA 43; RMA 20; RMS 25
- Marc Anthony: TSA 14; TSS 15
- Area 305: LPS 5; LT 7; TSS 9
- Ricardo Arjona: HS 17; LA 6; LPA 5; LPS 1; LT 2; TSS 13
- Armageddon: RA 54; RBH 54
- Aroma: RMS 20
- Ashanti: B200 66; RBA 41; H100 8; HA 8; HSS 29; RA 6, 46; RBH 6, 47; RP 2; RS 15, 67; T40 14
- Audioslave: B200 36; H100 84; MO 18, 32; RO 5, 35
- Patti Austin: JZ 7
- Aventura: TSA 12
- Steve Azar: CA 49
- B-
- B2K: B200 28; RBA 14; H100 1; HA 1; HSS 25, 43; RA 4; RBH 3; RS 10, 61; T40 5
- Baby: B200 54; RBA 18; H100 38; HA 38; HSS 30; RA 21, 32, 52; RBH 21, 33, 53, 72; RP 10, 21; RS 11
- Bacilos: LPS 25, 36; LT 33; TSS 17
- Erykah Badu: H100 28; HA 23; RA 5; RBH 5; RS 41
- Becky Baeling: DC 35
- Baha Men: WM 2, 14
- Anita Baker: RBA 78
- Cage: RS 74
- C-
- Chris Cagle: CS 32
- Tego Calderon: LA 36; LPA 17
- Pastor Kirbyjon Caldwell And The Windsor Village UMC Mass Choir: GA 19
- The Calling: HSS 71
- Cam'ron: RS 42, 49; T40 32
- The Canton Spirituals: GA 37
- Blu Cantrell: DC 33; RBH 93; RS 58
- Mariah Carey: B200 37; RBA 20; AC 19; DC 3; H100 95; RA 71; RBH 73
- Vanessa Carlton: B200 79; A40 14, 36; AC 4; T40 33
- Jose Carreras: CL 6
- Deana Carter: CS 2B
- Brandon Casey: H100 11; HA 11; HSS 13; RA 3B; RBH 3B; RS 22; T40 4
- Brian Casey: H100 11; HA 11; HSS 13; RA 3B; RBH 3B; RS 22; T40 4
- Johnny Cash: CA 27, 73; CCA 12
- Butch Cassidy: RBH 72
- Eva Cassidy: IND 17
- Chanticleer: CL 11
- Manu Chao: LA 74; WM 15
- Steven Curtis Chapman: CC 27
- JC Chasez: H100 56; HA 59; T40 23
- Chayanne: LA 37; LPA 18; LPS 18
- Cher: DS 18, 20
- Kenny Chesney: B200 38; CA 7; CCA 5; PCA 12; CS 14, 33; H100 74; HA 74
- Chevelle: B200 49; H100 59; HA 58; MO 5; RO 3
- El Chichicuilote: LA 23; RMA 12
- The Chieftains: CA 42; WM 3
- Choppa: RA 63; RBH 67
- Charlotte Church: B200 169; CX 3, 10
- Cinder: RO 26
- Cirque Du Soleil: WM 5
- Maureen Brown Clark: GA 23
- Terril Clark: B200 27; CA 5; CS 5; H100 39; HA 37
- Dorinda Clark-Cole: GA 22
- Karen Clark-Sheard: CC 33; GA 14
- Kelly Clarkson: AC 8; H100 86; HSS 10
- Willie Clayton: BL 8
- Clipse: B200 112; RBA 45; H100 49; HA 49; HSS 15, 39, 66; RA 32, 33, 74, 75; RBH 32, 33, 69, 76; RP 16, 21; RS 16, 19, 46, 63, 69; T40 40
- Rosemary Clooney: JZ 11
- Tammy Cochran: CS 47
- Kellie Coffey: CA 43; AC 17; CS 20
- Coldplay: B200 29; INT 8; PCA 9; A40 30; H100 67; HA 67; MO 13
- Natalie Cole: JZ 3
- Phil Collins: B200 144; PCA 20; AC 2; H100 76; HA 75
- John Coltrane: JZ 6, 12
- Common: B200 77; RBA 30; H100 28, 65; HA 23, 65; RA 5, 25; RBH 5, 24; RP 20; RS 34, 41
- Conjunto Primavera: HS 33; LA 13; RMA 6; LT 8, 26; RMS 2, 7
- Conjure One: DC 5
- Harry Connick, Jr.: JZ 22
- Control: RMS 22, 39
- Stephanie Cooke: DC 27
- Cooler Kids: DC 10
- Shemekia Copeland: BL 4
- Counting Crows: A40 22
- Chris Cox: DS 21
- Deborah Cox: B200 199; RBA 54; RA 66; RBH 63
- D-
- Da Headbussaz: IND 22; RBA 68
- The Charlie Daniels Band: CS 57
- Dashboard Confessional: B200 164; HS 6, 39; IND 6, 25
- Craig David: B200 154; RBA 87
- Tyrone Davis: BL 6
- Aselin DeBorja: CX 12
- Default: IND 21
- Def Leppard: PCA 35; RO 30
- Kevin Denney: CS 4B
- John Denver: CCA 20
- Louie DeVito: B200 153; EA 1; IND 4
- Diamond Rio: B200 180; CA 22, 75; CS 16, 27
- Diam D: DS 16
- Dilated Peoples: RS 59
- Celine Dion: B200 85; PCA 31; AC 16, 29; HSS 60
- The Diplomats: RS 42
- The Dirty South Divas: IND 27; HSS 45; RS 36
- Dirty Vegas: EA 11; DC 32
- Distillers: IND 49
- Disturbed: B200 64; PCA 16; H100 82; MO 16, 25; RO 10, 15
- Dixie Chicks: B200 3; CA 1; CCA 2, 3; INT 5; PCA 6, 7; A40 3; AC 5; CS 1B, 21; CSS 4; H100 12, 70; HA 12, 69; T40 15
- DJ Encore: EA 24
- DJ Geoff: EA 17
- DJ Sammy: EA 3, 16; AC 22; DS 8; HSS 55
- DJ Shadow: DS 17
- DMX: HSS 28; RA 64; RBH 61; RS 20
- Do: AC 22
- Dolce: DC 17
- Placido Domingo: CL 6
- The Donnas: B200 67; MO 24; RO 31
- Will Downing: C 17
- Dr. Dre: RBC 10, 21; RBH 82
- Dream Street: HSS 23
- Dru Hill: B200 62; RBA 19; H100 30; HA 27; RA 7; RBH 7; RS 37
- Duelo: RMS 38
- Dueto Voces Del Rancho: RMS 29
- Rocio Durcal: LA 65
- Bob Dylan: B200 157
- Dyshon & Squabble: HSS 19; RBH 99; RS 5
- E-
- Steve Earle: CA 52; IND 44
- Kathleen Edwards: HS 20
- Steve Edwards: DC 42
- Missy "Misdemeanor" Elliott: B200 7; RBA 3; H100 13, 20; HA 13, 18; HSS 11, 24; RA 16, 17; RBH 15, 16; RP 7, 8; RS 8, 23; T40 19, 25
- Chris Emerson: AC 30
- Emerson Drive: CA 32; HS 22; CS 3; CSS 9; H100 34; HA 34
- Eminem: B200 16; PCA 8, 23; RBA 16; RBC 2, 7; H100 9,
- 55; HA 10, 54; HSS 21; MO 27; RA 24, 59, 72; RBH 25, 64, 74; RP 12, 23; T40 B, 27
- e-n: DC 20
- Bill Engvall: CA 57
- Enya: NA 5; PCA 29, 34
- Erasure: DS 3; HSS 12
- E.S.G.: RBH Bo
- Evanescence: MO 33
- Faith Evans: HSS 39; RA 74; RBH 69; RS 19
- Eve: B200 132; RBA 55; H100 40; HA 39; HSS 8; RA 22; RBH 22, 90; RP 13; RS 9
- Everclear: MO 40
- Cesaria Evora: WM 12
- The Exies: B200 171; HS 7; MO 2B; RO 21
- F-
- Fabulous: HSS 6; RBH 97; RS 3
- Ralph Falcon: DC 15
- DJ Mark Farina: EA 22
- Fat Joe: RBA 69; RA 54; RBH 54
- Cheo Feliciano: TSS B
- Alejandro Fernandez: HS 3B; LA 17; RMA 8
- Vicente Fernandez: LA 30, 63; RMA 15
- Field Mob: B200 167; RBA 52; H100 58; HA 57; RA 23; RBH 23; RP 15; RS 43
- Finch: HS 36
- Fischerspooner: DC 44
- Five For Fighting: AC 7
- The Flaming Lips: B200 173
- Fleetwood Mac: B200 83
- Renee Fleming: CL 4
- The FlipMode Squad: RA 71; RBH 73
- Floetry: B200 193; RBA 49
- Flogging Molly: IND 43
- Niko Flores Y Su Banda Puro Mazatlan: LT 41; RMS 18
- Joseph Fonseca: LA 75; TSA 10; TSS 24, 27
- Luis Fonsi: LPS 24; LT 44; TSS 28
- Foo Fighters: B200 52; H100 57; HA 55; MO 3, 23; RO 6, 34
- Fourplay: C 7
- Mario Frangoulis: CX 7; HS 50
- Kirk Franklin: B200 189; CC 8; GA 1; RBA 64
- Freezee Zekey: RS 49; T40 32
- Freeway: HSS 61; RA 65; RBH 62; RS 32, 73
- FriBum & Urik: DC 30
- Frou Frou: A40 34; DC 21
- Fuel: RO 25
- Funky Green Dogs: DC 14
- G-
- Kenny G: C 2; HSS 14; RS 75
- Warren G: RBH 94
- Gang Starr: RBH 91; RS 38
- El General: TSA 19
- Georgia Mass Choir: GA 11; IND 31
- Ghostface Killah: HSS 67; RS 64
- Vince Gill: CS 23
- Guinawine: RA 47, 52; RBH 48, 53
- Gisselle: LPS 8; LT 17; TSS 25
- Dana Glover: A40 26
- Fabian Gomez: LT 29; RMS 8
- Good Charlotte: B200 12; PCA 4; H100 26; HA 30; MO 30, 34; T40 16
- Glenn Gould: C 30
- Gov't Mule: RO 38
- El Gran Combo De Puerto Rico: TSS 11
- Amy Grant: CC 24

**David Gray:** B200 95  
**Dobie Gray:** A40 37  
**Al Green:** PCA 33; RBC 12; RBH 95; RS 47  
**Vivian Green:** B200 107; RBA 32; DC 11; RA 34; RBH 34  
**Lee Greenwood:** CSS 5  
**Andy Griggs:** CS 34  
**Josh Groban:** B200 21, 98; CX 1, 2; INT 10  
**G-Wiz:** HSS 46; RS 14  
**GZA/Genius:** B200 150; RBA 48

**-H-**

**Deltrick Haddon:** GA 20  
**Hahz The Ripper:** HSS 7; RBH 89; RS 2  
**Daryl Hall John Oates:** AC 11  
**Regie Hamm:** AC 26  
**Fred Hammond:** CC 17; GA 3  
**Herbie Hancock:** JZ 25  
**Roland Hanneman:** MA 11  
**Jennifer Hanson:** CS 24; CSS 2; H100 83; HSS 31  
**Happy Clappers:** CD 21  
**The Happy Boys:** EA 6, 12; HS 31  
**Hard Attack:** DC 38  
**Roy Hargrove:** JZ 25  
**George Harrison:** B200 178  
**Dr. Charles G. Hayes & The Cosmopolitan Warriors:** GA 32  
**Heather Headley:** B200 126; RBA 38; DC 9; H100 96; RA 43; RBH 46  
**Hector & Tito:** LA 73  
**Joel Higuera:** LA 64; RMS 24  
**Faith Hill:** B200 34; CA 6; CCA 10; PCA 32; A40 20; AC 1; CS 29; CSS 10; H100 44; HA 43  
**Pat Hodges:** DC 13  
**Billie Holiday:** JZ 20  
**Dave Holland Big Band:** JZ 16  
**Dave Hollister:** RBA 73  
**John Lee Hooker:** BL 11  
**Hot Hot Heat:** IND 48  
**Marques Houston:** RA 57; RBH 56  
**Whitney Houston:** B200 48; RBA 9; H100 72; HA 72; HSS 40; RA 29; RBH 29  
**Rebecca Lynn Howard:** CA 45  
**Buck Howard:** HS 27; IND 18; INT 4  
**Andy Hunter:** DC 23  
**Norman Hutchins:** GA 34

**-I-**

**Enrique Iglesias:** B200 165; LA 12; LPA 7; AC 9; LPS 4; LT 6; TSS 19  
**Iio:** DS 19  
**Ilegales:** LPS 40  
**India:** HS 49; LA 19; TSA 1; LPS 9; LT 3; TSS 1  
**India.Arie:** B200 99; RBA 42; RA 50; RBH 50  
**Industria Del Amor:** HS 21; LA 7; RMA 2  
**Insane Clown Posse:** IND 15  
**Interpol:** B200 158; HS 5; IND 5  
**Intocable:** LA 54; LT 4; RMS 1  
**Ronald Isley:** RBH 72  
**Israel And New Breed:** GA 31  
**Isyss:** RBA 99; HSS 63; RBH 100

**-J-**

**Alan Jackson:** B200 81; CA 11; CCA 15; CS 25  
**Jadakiss:** H100 18; HA 19; HSS 35; LPS 31; RBH 72, 79; RS 21; T40 11; TSS 22  
**Jaguars:** LA 27; LPA 12  
**Jaheim:** B200 57; RBA 13, 77; H100 33; HA 33; RA 10; RBH 10  
**Bishop T.D. Jakes:** GA 33  
**Boney James:** C7 9  
**Etta James:** BL 5, 9  
**Tim Janis:** NA 10  
**Al Jarreau:** C7 6  
**Ja Rule:** B200 10; RBA 2; H100 8; HA 8; HSS 29; RA 6, 58; RBH 6, 59; RP 2; RS 15; T40 14  
**Jay-Z:** B200 33; RBA 10; RBC 20; H100 6; HA 6; HSS 61, 68; RA 20, 53, 65; RBH 19, 55, 62; RP 5; RS 32, 55; T40 6  
**Waylon Jennings:** CA 51  
**Jews:** DC 26  
**Jose Alfredo Jimenez:** LA 71  
**Jimmy Eat World:** B200 141; MO 22  
**J-Live:** RS 66  
**Joe:** RBH 92  
**Elton John:** B200 32; INT 17; DC 18  
**Carolyn Dawn Johnson:** CA 66  
**Jack Johnson:** B200 78; A40 29  
**Syleena Johnson:** B200 134; HS 4; RBA 28; RA 39; RBH 39  
**Jim Johnston:** IND 11; STX 21  
**Donell Jones:** RBA 80  
**George Jones:** CCA 23  
**Jimmy Jones:** RS 42  
**Norah Jones:** B200 1; C7 1; INT 2; A40 12; AC 18; H100 51; HA 50; T40 28  
**Sir Charles Jones:** RBA 89  
**Jordi:** LPS 26; LT 48  
**Juanes:** HS 13; LA 4; LPA 3; LPS 7, 12, 20; LT 10, 13, 38; TSS 16, 39  
**Cledus T. Judd:** CA 67  
**The Judds:** CCA 14  
**Jumps:** CC 13  
**Jurassic 5:** B200 198

**-K-**

**Israel Kamakawiwo'ole:** IND 46; WM 4  
**Kanesh:** NA 14  
**Tolga Kashif:** C7 7  
**K-Ci & JoJo:** B200 149; RBA 47; RA 68; RBH 68  
**John R. Kee:** CC 18; GA 4; HS 24  
**Salif Keita:** WM 13  
**Toby Keith:** B200 42; CA 8, 28; CCA 13; CS 8, 37, 60; H100 53; HA 52  
**Kells:** H100 85; RA 62; RBH 65  
**R. Kelly:** RBC 13; H100 17; HA 16; HSS 2; RA 2; RBH 2, 84; RS 1  
**Sammy Kershaw:** CS 56  
**Las Ketchup:** LA 3; LPA 2; LPS 23; LT 31  
**Alicia Keys:** HSS 8; RS 9  
**Khila:** IND 27  
**Kid Rock:** B200 15; PCA 15; A40 9; CS 50; CSS 1; H100 19; HA 26; HSS 1; T40 20  
**Kidz Bop Kids:** B200 105  
**Carole King:** PCA 42  
**Kings Of Tomorrow:** DC 34  
**KW Dreams:** DC 38  
**Beyonce Knowles:** H100 6; HA 6; HSS 68; RA 20; RBH 19; RP 5; RS 55; T40 6  
**Korn:** B200 159; RO 33  
**Jane Krakowski:** AC 20  
**Diana Krall:** B200 87; JZ 2, 4  
**Alison Krauss:** BG 3; CA 36  
**Alison Krauss + Union Station:** B200 108; BG 1; CA 13  
**Lenny Kravitz:** PCA 45  
**Krazyie Bone:** RA 55; RBH 51  
**Kumbia Kings:** EA 5; LA 11; LPA 6  
**Kutless:** CC 30  
**Kyjuan:** H100 7; HA 7; RA 9; RBH 9; RP 1; T40 9

**-L-**

**Lady Saw:** A40 2; H100 25; HA 25; T40 10  
**Mark Lane:** RS 54  
**k.d. lang:** B200 82; INT 21; JZ 1  
**Lasgo:** EA 13; DS 5; H100 35; HA 40; HSS 47; T40 21  
**The Latin All-Stars:** LA 38; LPA 19  
**Avril Lavigne:** B200 2; INT 11; A40 7, 10; AC 14; H100 4; HA 5; T40 2  
**Donald Lawrence & The Tri-City Singers:** GA 15  
**Sasha Lazard:** DC 46  
**Led Zeppelin:** B200 175  
**Jaimie Lee:** HSS 16; RS 7  
**Murphy Lee:** H100 7; HA 7; RA 9; RBH 9; RP 1; T40 9  
**Leslie:** NA 13  
**Gerald Levert:** RBA 57  
**Liberation:** LA 29; RMA 14  
**Lifeforce:** CC 11; A40 16; H100 81; T40 39  
**Lil' Flip:** B200 140; RBA 46; RBC 4  
**Lil Jon & The East Side Boyz:** B200 70; IND 1; RBA 17; RA 55; RBH 51, 85; RS 70  
**Lil' Kim:** RA 42; RBH 42  
**Lil Rob:** IND 40  
**Lil' Romeo:** B200 69; RBA 12  
**Limi-T:** TSS 23  
**Limite:** HS 28; LA 10; RMA 5; LT 12; RMS 3  
**Aaron Lines:** B200 120; CA 15; CS 6; H100 42; HA 42  
**Linkin Park:** B200 136; PCA 10  
**Little Milton:** BL 10  
**German Lizarraza:** LT 43; RMS 16  
**LL Cool J:** B200 80; RBA 37; H100 5; 36; HA 4, 36; HSS 52; RA 14, 15, 31; RBH 14, 18, 31; RP 11, 19; RS 26, 52; T40 7  
**Lonestar:** CA 34; CS 12; H100 66; HA 66  
**Loon:** DC 2; H100 100; HSS 70; RA 49; RBH 49; RS 51  
**Loona:** DS 8; HSS 55  
**Angel Lopez:** LPS 21; LT 40; TSS 30  
**Jennifer Lopez:** B200 5; RBA 7; DS 4; H100 5, 18; HA 4, 19; HSS 35, 44; LPS 31; RA 15; RBH 18, 79; RS 21; T40 7, 11; TSS 22  
**Patty Loveless:** BG 6; CA 54  
**Luciano:** RE 14  
**Ludacris:** B200 190; RBA 82; H100 20, 91; HA 18; HSS 11, 74; RA 16, 60; RBH 15, 60; RP 7; RS 8, 56; T40 25  
**Bobby Lyle:** C7 13

**-M-**

**Yo-Yo Ma:** CL 5; CX 14  
**Madonna:** DC 50; DS 1; H100 93; HSS 3  
**Jeff Majors:** GA 28  
**Mana:** LA 16; LPA 9; LPS 15; LT 25  
**Barry Manilow:** B200 172  
**Aimee Mann:** IND 32  
**Victor Manuelle:** TSA 11; LT 27; TSS 4, 20  
**Benny Mardones:** AC 27  
**Mario:** RA 69; RBH 71  
**Bob Marley:** PCA 26; RBC 6; RE 5  
**Damian "J. Gong" Marley:** RE 13  
**Maroon 5:** MO 35  
**Angie Martinez:** H100 85; RA 62; RBH 65  
**Mary Mary:** CC 16; GA 2; RBA 93  
**Masque:** C7 11  
**Master P:** RA 63; RBH 67  
**matchbox twenty:** B200 39; A40 5; H100 54; HA 56; T40 24  
**Keiko Matsui:** C7 12  
**Dave Matthews Band:** B200 117, 122; A40 11, 18  
**John Mayer:** B200 23; INT 13; A40 4, 40; AC 25; H100 24; HA 24; T40 13  
**Maysa:** C7 15  
**Martina McBride:** B200 74; CA 10; CS 31, 34  
**Paul McCartney:** B200 47; INT 12  
**Delbert McClinton:** BL 3, 12; CA 50; IND 39  
**Donnie McClurkin:** RBC 11  
**Reba McEntire:** CA 62  
**Tim McGraw:** B200 24; CA 3, 31; CCA 4, 17, 19; PCA 11; CS 19, 38, 55; H100 78  
**Brian McKnight:** RBA 88  
**MercyMe:** B200 179; CC 7, 12  
**Jo Dee Messina:** CS 46  
**Metallica:** PCA 27  
**Luis Miguel:** LA 21; LPA 10; LPS 10; LT 20; TSS 35  
**Kylie Minogue:** B200 147; DC 48; H100 92  
**Ismael Miranda:** TSS 8  
**Moby:** EA 9; DC 19  
**Monchy & Alexandra:** TSA 13; TSS 7  
**Jane Monheit:** JZ 9, 24  
**Alejandro Montaner:** LPS 11; LT 39  
**Ricardo Montaner:** LPS 22; LT 16  
**Dr. Ed Montgomery:** GA 25  
**John Michael Montgomery:** CA 74  
**Montgomery Gentry:** B200 186; CA 23, 55; CCA 22; CS 42; H100 97  
**Allison Moore:** A40 9; CS 50; CSS 1; H100 19; HA 26; HSS 1; T40 20  
**Jessie Morales:** El Original De La Sierra: RMS 33  
**Craig Morgan:** CS 43  
**Van Morrison:** PCA 46  
**Mos Def:** DS 17  
**Jason Miraz:** HS 41  
**Mr. Cheeks:** HSS 42; RA 42; RBH 42; RS 29  
**Ms. Jade:** RBH 96  
**Mudvayne:** B200 101; MO 37; RO 19  
**Murk:** DC 6  
**Anne Murray:** CA 25  
**MusiQ:** RBA 61; H100 41; HA 41; RA 13, 70; RBH 13, 70  
**Mystikal:** RA 55; RBH 51

**-N-**

**Naam Brigade:** RBA 96  
**Nappy Roots:** B200 156; RBA 71; RBH 88  
**Narvaez:** RS 57  
**Nas:** B200 18; RBA 4; RBC 23, 24; DS 4; H100 32; HA 32; HSS 44; RA 12; RBH 12, 81; RP 9  
**Nate Dogg:** RBH 90, 94  
**Ednita Nazario:** LA 50; LPS 33  
**Youssef N'Dour:** WM 11  
**Nelly:** B200 14; RBA 11; RBC 16; H100 7; HA 7; HSS 33; RA 9, 48, 73; RBH 9, 44, 75; RP 1; RS 12, 72; T40 9  
**Willie Nelson:** CA 37, 63; CCA 11, 25; PCA 40; CS 60  
**New Found Glory:** B200 102  
**Newsboys:** CC 35, 36  
**Next:** B200 129; RBA 29; RA 67; RBH 66  
**Joe Nichols:** B200 123; CA 16; HS 3; CS 13; CSS 7; H100 63; HA 63  
**Nickelback:** B200 131  
**Nickel Creek:** BG 2; CA 29; IND 13  
**Tito Nieves:** TSS 8  
**Nirvana:** B200 53; H100 68; HA 68; MO 9; RO 13  
**The Nitty Gritty Dirt Band:** BG 4; CA 44  
**Nivea:** B200 89; RBA 50; H100 11; HA 11; HSS 13, 49; RA 38, 40; RBH 38, 41; RS 22, 71; T40 4  
**No Doubt:** B200 97; A40 2; H100 25; HA 25; T40 10  
**Noise Therapy:** RO 36  
**Nichole Nordeman:** B200 188; CC 9; HS 10  
**N.O.R.E.:** DS 2; HSS 9; RBH 83; RS 4

**Smokie Norful:** GA 9; HS 45  
**Bebo Norman:** CC 37  
**The Notorious B.I.G.:** RBC 14, 15; HSS 73; RA 35; RBH 36; RP 24; RS 50  
**Nueva Era:** TSS 12

**-O-**

**Paul Oakenfold:** EA 4  
**Mark O'Connor's Hot Swing Trio:** JZ 5  
**Sinead O'Connor:** WM 7; DC 5, 47; DS 10; HSS 59  
**OK Go:** HS 32  
**Janusz Olenjczak:** CL 2  
**Steve Oliver:** C7 25  
**La Ondra:** LA 42; RMA 19; RMS 31  
**Ono:** DC 31  
**Obba Babalundun:** RS 70  
**Opera Babes:** CX 4; HS 14  
**Roy Orbison:** CCA 18  
**Orchestra Baobab:** WM 6  
**Kelly Osbourne:** HS 16; HSS 41  
**Oscar G:** DC 15  
**Outspoken:** RO 32

**-P-**

**Peteey Pablo:** RBH 98  
**Joe Pace:** GA 29  
**Pacific:** RO 28  
**Brad Paisley:** CA 26; CS 10; H100 62; HA 62  
**Palomo:** HS 47; LA 18; RMA 9; LT 16; RMS 5  
**Dolly Parton:** BG 7; CA 58  
**Pastor Troy:** RBA 90  
**Sean Paul:** B200 91; RBA 39; RE 1; HSS 22; RA 27; RBH 26; RP 18; RS 13  
**Laura Pausini:** DC 1; DS 13  
**Luciano Pavarotti:** CL 6  
**Pay The Girl:** A40 28  
**P. Diddy:** H100 1, 38; HA 1, 38; HSS 25, 30; RA 4, 21; RBH 3, 21, 72; RP 10; RS 10, 11; T40 5  
**Pearl Jam:** B200 155; HSS 50; MO 31; RO 24  
**Jennifer Pena:** LA 47; LT 11; RMS 14  
**Dottie Peoples:** GA 17; RBA 91  
**Murray Perahia:** CL 15  
**Amanda Perez:** H100 64; HA 64; RA 61; RBH 57; T40 29  
**Pesado:** LA 70; RMS 40  
**Tom Petty And The Heartbreakers:** PCA 36  
**Pieces Of A Dream:** C7 20  
**Pillar:** CC 40  
**Pink:** B200 31; A40 31; DS 12; H100 27; HA 28; T40 12  
**Pink Floyd:** PCA 25  
**Pinmonkey:** CS 45  
**P.O.D.:** CC 10  
**El Poder Del Norte:** LT 50; RMS 19  
**Point Of Grace:** CC 32  
**Poison:** PCA 49  
**Pablo Portillo:** LPS 28; LT 47; TSS 18  
**Poww Bros.:** HSS 65; RS 39  
**Elvis Presley:** B200 25; CA 4; INT 18  
**Pretenders:** IND 37  
**Leontyne Price:** CL 14  
**Prince EP:** HSS 32; RS 35  
**Puddle Of Mudd:** B200 46; A40 32; H100 16; HA 17; MO 15; RO 14; T40 18

**-Q-**

**Queen:** PCA 37  
**Queens Of The Stone Age:** B200 45; H100 60; HA 60; MO 2; RO 11  
**Domingo Quinones:** TSS 14  
**A.B. Quintanilla Y Los Kumbia Kings:** LA 58

**-R-**

**RA:** HS 19; RO 20  
**Rabbit:** TSS 37  
**Racket City:** HSS 69; RS 17  
**Rajeshwar:** RBH 96  
**Lynda Randle:** CC 14  
**Rascal Flatts:** B200 56; CA 9; CCA 6; PCA 13; CS 9, 53; H100 46; HA 45  
**The Raveonettes:** HS 29; IND 19  
**Los Razos:** LA 61  
**Red Hot Chili Peppers:** B200 58; A40 21; H100 98; MO 10; RO 23  
**Redman:** H100 88, 94; HSS 4, 36; RA 44; RBH 43; RS 40  
**Relient K:** CC 23; HS 40  
**Los Reyes Del Camino:** RMS 30  
**Los Rieles Del Norte:** LT 42; RMS 15  
**Andre Rieu:** CX 11  
**LeAnn Rimes:** B200 196; CA 24, 61; AC 12; CSS 3, 6  
**Jerry Rivera:** TSA 17; TSS 6  
**Lupillo Rivera:** LA 39; RMA 18; RMS 23  
**Robbie Rivera:** DC 25  
**Lourdes Robles:** LPS 34; TSS 36  
**The Rolling Stones:** B200 17; INT 7  
**Linda Ronstadt:** CA 46  
**The Roots:** B200 51; RBA 23; RA 70; RBH 70  
**Raulin Rosendo:** TSS 40  
**Kelly Rowland:** B200 113; RBA 67; DS 25; H100 87; HSS 33; RA 48; RBH 44; RS 12  
**Royce Da 5'9":** HS 23; IND 14; RBA 59; RS 46  
**Royksopp:** EA 19  
**Paulina Rubio:** LPS 13; LT 18; TSS 26  
**John Rutter:** CL 13  
**John Rzeznik:** A40 15

**-S-**

**Sade:** RBC 25  
**Saliva:** B200 68; H100 52; HA 51; MO 1; RO 2  
**Joe Sample:** C7 23  
**Adan Chailino Sanchez:** RMS 36  
**Poncho Sanchez:** JZ 17  
**Sandman:** RS 45  
**Santana:** B200 26; INT 16; PCA 48; A40 1; AC 3; H100 14; HA 15; T40 17  
**Juoz Santana:** RS 42, 49; T40 32  
**Gilberto Santa Rosa:** LA 55; TSA 4; LPS 35; LT 22; TSS 3, 8  
**Antony Santos:** TSS 32  
**Marvin Sapp:** CA 24  
**Sapphirecut:** DC 43; DS 23  
**Scarface:** RBA 66, 98  
**LaTocha Scott:** H100 89; RA 41; RBH 40; RP 25  
**Joan Sebastian:** HS 35; IND 23; LA 14, 66; RMA 7; LPS 39; LT 39; RMS 13  
**Jon Secada:** LPS 17; LT 28  
**Secret Garden:** MA 8, 15  
**Seether:** B200 133; H100 61; HA 61; MO 6; RO 4  
**Bob Seger & The Silver Bullet Band:** PCA 5  
**Selena:** LA 15; LPA 8  
**Erick Sermon:** RBA 56; H100 94; HSS 36; RA 44; RBH 43, 95; RS 40, 47  
**Sev:** HSS 57  
**Shade Sheist:** RBH 94  
**Shaggy:** B200 182; RBA 75; RE 2, 12  
**Shakira:** B200 181, 200; LA 2; LPA 1; LPS 3; LT 5; TSS 10  
**Shekinah Glory Ministry:** GA 8; HS 37; IND 24  
**Blake Shelton:** CA 35; CS 2; H100 31; HA 31  
**The Shepherds:** GA 27

**Wayne Shorter:** JZ 10  
**The Scillians:** DS 7; HSS 53  
**The Silk Road Ensemble:** CX 14  
**Paul Simon:** AC 21  
**Simple Plan:** B200 44; T40 35  
**Sin Bandera:** LA 40; LPA 20; LPS 16, 29, 32; LT 15, 49; RMS 37; TSS 33  
**Daryle Singletary:** CS 58  
**Sister Hazel:** B200 177; IND 7; INT 1  
**Sixpence None The Richer:** CC 26  
**Sizzla:** RE 11  
**Slim Thugg:** RBH 80  
**Slum Village:** RBH 96  
**Smilez & Southstar:** B200 111; HS 2; RBA 35; H100 48; HA 46; RA 36; RBH 35; RP 17; T40 31  
**Keely Smith:** JZ 14  
**Michael W. Smith:** B200 114, 168; CC 3, 5  
**Pastor Keith Smith:** GA 30  
**Snoop Dogg:** B200 41; RBA 22; HSS 34; RA 51; RBH 52, 72, 86; RS 33  
**Socialburn:** MO 21; RO 12  
**Socios Del Ritmo:** RMS 26  
**Solange:** DS 2; HSS 9; RBH 83; RS 4  
**Marco Antonio Solis:** LA 45; LPS 19; LT 30  
**Shauna Solomon:** DC 36  
**Soluna:** HSS 75  
**Something Corporate:** HS 48  
**Jimmy Sommers:** C7 21  
**Son De Cali:** LT 45; TSS 5  
**Soulja Slim:** RBA 72  
**Spanish Harlem Orchestra:** LA 59; TSA 6  
**Spiffitt Star:** H100 47; HA 47; HSS 18; RA 18; RBH 17; RP 14; RS 6  
**Spoon:** IND 36  
**Bruce Springsteen:** B200 116; INT 22  
**The Stanley Brothers:** BG 10  
**Terry Steele:** RS 28  
**Sterbinszky & Tranzident:** DC 26  
**Stereo Fuse:** HS 46; A40 23  
**Stereomud:** RO 37  
**Rob Stewart:** B200 22; INT 9; AC 15  
**Rebecca St. James:** CC 34  
**Angle Stone:** RBH 92  
**Stone Sour:** B200 130; A40 27; H100 75; MO 17; RO 8  
**George Strait:** B200 119, 161; CA 14, 20; CS 4; H100 37; HA 35

**The Streets:** EA 2; HS 18; IND 12  
**Barbra Streisand:** B200 76  
**Tadeusz Strugala:** CL 2  
**Styles:** H100 18; HA 19; HSS 35; LPS 31; RBH 79; RS 21; T40 11; TSS 22  
**Sublime:** PCA 44  
**Sugarcult:** HS 15; IND 10  
**Sum 41:** B200 59; MO 8  
**Tony Sunshine:** RA 54; RBH 54  
**Supreme Beings Of Leisure:** DC 45  
**Tierney Sutton:** JZ 21  
**Keith Sweat:** RBC 17  
**Sweet Inspirations:** DC 13  
**Swizz Beatz:** RBH 72  
**System Of A Down:** B200 43, 121; MO 12; RO 16, 17

**-T-**

**Taking Back Sunday:** B200 183; HS 9; IND 8  
**Talib Kweli:** B200 148; RBA 53  
**Dawn Tallman:** DC 41  
**Tank:** RBA 58  
**Olga Tanon:** LA 24; LPA 11; LPS 2; LT 1; TSS 2  
**Taproot:** B200 137; MO 11; RO 9  
**L.A.T.U.:** B200 110; HS 1; H100 43; HA 53; HSS 5; T40 22  
**James Taylor:** B200 197; PCA 17; AC 23  
**Mark Taylor:** GA 25  
**Tebey:** CS 54  
**Susan Tedeschi:** B200 125; BL 1; IND 3  
**Teledram:** EA 7; HS 34; DC 12; H100 80; T40 38; TSS 31  
**Los Temerarios:** LA 20; RMA 10; LT 34; RMS 10  
**The Temptations:** RBC 18  
**Jacky Terrasson:** JZ 18  
**John Tesh:** MA 9  
**TG4:** HSS 20; RS 27  
**Jimmy Thackery:** BL 14  
**Thalia:** LA 31; LPA 14; DC 8; LPS 6; LT 9; RMS 35  
**Tha Rayne:** H100 33; HA 33; RA 10; RBH 10  
**Theory Of A Deadman:** RO 29, 39  
**Thicke:** HSS 17  
**Theivery Corporation:** EA 8; HS 42; IND 26  
**Third Day:** CC 22  
**Thunderpuss:** DC 4  
**Thursday:** IND 29  
**Jamie Lee Thurston:** CS 59  
**Los Tigres Del Norte:** LA 9; RMA 4; LT 21; RMS 6  
**Justin Timberlake:** B200 11; RBA 15; DC 16, 37; DS 11, 22; H100 3; HA 3; RA 30; RBH 28; T40 3, 34  
**Aaron Tippin:** CS 51; CSS 8  
**Thea Tipping:** CS 51  
**TLC:** B200 135; RBA 40; RBH 77; RS 62  
**toByMac:** CC 38  
**Chris Tomlin:** CC 25; HS 44  
**Tonex:** GA 36  
**Too Short:** RBA 86  
**Tower Of Power:** C7 10  
**Toya:** RS 49; T40 32  
**TQ:** RBH 72  
**Transplants:** B200 185; IND 9; MO 20  
**Trapt:** HS 12; MO 29; RO 18  
**Randy Travis:** CA 30; CC 15; CS 44  
**Trick Daddy:** B200

FEBRUARY 1 2003 **Billboard MODERN ROCK TRACKS**™

THIS WEEK	LAST WEEK	TITLE	IMPRINT/PROMOTION LABEL	Artist
1	2	<b>ALWAYS</b>	ISLAND/IDJMG	Saliva
2	3	<b>NO ONE KNOWS</b>	INTERSCOPE	Queens Of The Stone Age
3	1	<b>ALL MY LIFE</b>	ROSWELL/RCA/RRG	Foo Fighters
4	5	<b>WHEN I'M GONE</b>	REPUBLIC/UNIVERSAL/UMRG	3 Doors Down
5	4	<b>THE RED</b>	EPIC	Chevelle
6	6	<b>FINE AGAIN</b>	WIND UP	Seether
7	7	<b>HONESTLY</b>	REPRISE	Zwan
8	8	<b>STILL WAITING</b>	ISLAND/IDJMG	Sum 41
9	9	<b>YOU KNOW YOU'RE RIGHT</b>	DGC/GEFFEN/INTERSCOPE	Nirvana
10	11	<b>CAN'T STOP</b>	WARNER BROS	Red Hot Chili Peppers
11	10	<b>POEM</b>	VELVET HAMMER/ATLANTIC	Taproot
12	12	<b>INNERVISION</b>	AMERICAN/COLUMBIA	System Of A Down
13	17	<b>CLOCKS</b>	CAPITOL	Coldplay
14	19	<b>SWING, SWING</b>	DGHOUSE/DREAMWORKS	The All-American Rejects
15	14	<b>SHE HATES ME</b>	FLAWLESS/GEFFEN/INTERSCOPE	Puddle Of Mudd
16	13	<b>PRAYER</b>	REPRISE	Disturbed
17	16	<b>BOTHER</b>	ROADRUNNER/IDJMG	Stone Sour
18	15	<b>COCHISE</b>	INTERSCOPE/EPIC	Audioslave
19	22	<b>REST OF MY LIFE</b>	LAVA	Unwritten Law
20	21	<b>DIAMONDS AND GUNS</b>	HELLCAT/EPITAPH	Transplants
21	24	<b>DOWN</b>	ELEKTRA/EEG	Socialburn
22	18	<b>A PRAISE CHORUS</b>	DREAMWORKS	Jimmy Eat World
23	40	<b>TIMES LIKE THESE</b>	ROSWELL/RCA/RRG	Foo Fighters
24	27	<b>TAKE IT OFF</b>	ATLANTIC	The Donnas
25	26	<b>REMEMBER</b>	REPRISE	Disturbed
26	23	<b>RUNNING FROM ME</b>	GEFFEN/INTERSCOPE	TRUSTcompany
27	20	<b>LOSE YOURSELF</b>	SHADY/INTERSCOPE	Eminem
28	28	<b>MY GODDESS</b>	MELISSA/VIRGIN	The Exies
29	32	<b>HEADSTRONG</b>	WARNER BROS	Trapt
30	30	<b>THE ANTHEM</b>	DAYLIGHT/EPIC	Good Charlotte
31	29	<b>SAVE YOU</b>	EPIC	Pearl Jam
32	39	<b>LIKE A STONE</b>	INTERSCOPE/EPIC	Audioslave
33	30	<b>BRING ME TO LIFE</b>	WIND UP	Evanescence
34	30	<b>LIFESTYLES OF THE RICH AND FAMOUS</b>	DAYLIGHT/EPIC	Good Charlotte
35	38	<b>HARDER TO BREATHE</b>	OCTONE	Maroon 5
36	34	<b>WEATHERED</b>	WIND UP	Creed
37	36	<b>NOT FALLING</b>	EPIC	Mudvayne
38	25	<b>OUTTATHAWAY</b>	ENGINEERD/CAPITOL	The Vines
39	39	<b>THE ART OF LOSING</b>	ISLAND/IDJMG	American Hi-Fi
40	40	<b>VOLVO DRIVING SOCCER MOM</b>	CAPITOL	Everclear

FEBRUARY 1 2003 **Billboard ADULT CONTEMPORARY**™

THIS WEEK	LAST WEEK	TITLE	IMPRINT/PROMOTION LABEL	Artist
1	1	<b>CRY</b>	WARNER BROS	Faith Hill
2	2	<b>CAN'T STOP LOVING YOU</b>	ATLANTIC	Phil Collins
3	3	<b>THE GAME OF LOVE</b>	ARISTA	Santana Featuring Michelle Branch
4	4	<b>A THOUSAND MILES</b>	A&M/INTERSCOPE	Vanessa Carlton
5	5	<b>LANDSLIDE</b>	MONUMENT/COLUMBIA	Dixie Chicks
6	7	<b>SOAK UP THE SUN</b>	A&M/INTERSCOPE	Sheryl Crow
7	8	<b>SUPERMAN (IT'S NOT EASY)</b>	AWARE/COLUMBIA	Five For Fighting
8	6	<b>A MOMENT LIKE THIS</b>	RCA/RRG	Kelly Clarkson
9	9	<b>HERO</b>	INTERSCOPE	Enrique Iglesias
10	11	<b>I'M GONNA GETCHA GOOD!</b>	MERCURY/IDJMG	Shania Twain
11	10	<b>FOREVER FOR YOU</b>	U2/WATCH	Daryl Hall John Dates
12	12	<b>LIFE GOES ON</b>	CURB	LeAnn Rimes
13	16	<b>BEAUTIFUL</b>	RCA/RRG	Christina Aguilera
14	13	<b>COMPLICATED</b>	ARISTA	Avril Lavigne
15	19	<b>THESE FOOLISH THINGS</b>	J/RRG	Rod Stewart
16	17	<b>AT LAST</b>	EPIC	Celine Dion
17	15	<b>WHEN YOU LIE NEXT TO ME</b>	BNA	Kellie Coffey
18	14	<b>DON'T KNOW WHY</b>	BLUE NOTE/VIRGIN	Norah Jones
19	20	<b>THROUGH THE RAIN</b>	MONARCO/ISLAND/IDJMG	Mariah Carey
20	18	<b>YOU</b>	WINDHAM HILL/RCA VICTOR	Jim Brickman Featuring Jane Krakowski
21	21	<b>FATHER AND DAUGHTER</b>	NICK/JIVE	Paul Simon
22	24	<b>HEAVEN</b>	ROBBINS	DJ Sammy & Yanou Featuring Do
23	22	<b>WHENEVER YOU'RE READY</b>	COLUMBIA	James Taylor
24	23	<b>IF ONLY</b>	CURB	Tamara Walker
25	25	<b>YOUR BODY IS A WONDERLAND</b>	AWARE/COLUMBIA	John Mayer
26	27	<b>BABIES</b>	REFUGEE/UNIVERSAL SOUTH	Regie Hamm
27	26	<b>I WANT IT ALL</b>	CRAZY BOY/GO KART	Benny Mardones
28	30	<b>IN A LITTLE WHILE</b>	LAVA	Uncle Kracker
29	30	<b>I DROVE ALL NIGHT</b>	EPIC	Celine Dion
30	28	<b>ALL BECAUSE OF YOU</b>	MONOMOY	Chris Emerson

Compiled from a national sample of airplay supplied by Nielsen Broadcast Data Systems' Radio Track service. 105 mainstream rock stations, 87 modern rock stations, 88 adult contemporary stations and 80 adult Top 40 stations are electronically monitored 24 hours a day, 7 days a week. Top 40 Tracks is compiled from a national sample of Mainstream Top 40, Rhythmic Top 40 and Adult Top 40 stations. The 252 Top 40 Tracks stations are electronically monitored 24 hours a day, 7 days a week. Top 40 Tracks awards bullets based on increase in audience impressions. On the remaining detection-based charts, tracks with increase in detections over the previous week are bulleted regardless of chart movement. A record which has been on the chart for more than 20 weeks will generally not receive a bullet, even if it registers an increase. Records below the top 20 (top 15 for AC and Adult Top 40) are removed from the chart after 26 weeks. Airpower awarded to songs appearing in the top 20 on both the Nielsen BDS Airplay and Audience charts for the first time with increases in both detections and audience (Top 40 Tracks excluded). Videoclip availability. © 2003, VNU Business Media, Inc. All rights reserved.

FEBRUARY 1 2003 **Billboard MAINSTREAM ROCK TRACKS**™

THIS WEEK	LAST WEEK	TITLE	IMPRINT/PROMOTION LABEL	Artist
1	1	<b>WHEN I'M GONE</b>	REPUBLIC/UNIVERSAL/UMRG	3 Doors Down
2	2	<b>ALWAYS</b>	ISLAND/IDJMG	Saliva
3	4	<b>THE RED</b>	EPIC	Chevelle
4	6	<b>FINE AGAIN</b>	WIND UP	Seether
5	3	<b>COCHISE</b>	INTERSCOPE/EPIC	Audioslave
6	5	<b>ALL MY LIFE</b>	ROSWELL/RCA/RRG	Foo Fighters
7	8	<b>WEATHERED</b>	WIND UP	Creed
8	7	<b>BOTHER</b>	ROADRUNNER/IDJMG	Stone Sour
9	10	<b>POEM</b>	VELVET HAMMER/ATLANTIC	Taproot
10	9	<b>PRAYER</b>	REPRISE	Disturbed
11	13	<b>NO ONE KNOWS</b>	INTERSCOPE	Queens Of The Stone Age
12	14	<b>DOWN</b>	ELEKTRA/EEG	Socialburn
13	11	<b>YOU KNOW YOU'RE RIGHT</b>	DGC/GEFFEN/INTERSCOPE	Nirvana
14	12	<b>SHE HATES ME</b>	FLAWLESS/GEFFEN/INTERSCOPE	Puddle Of Mudd
15	17	<b>REMEMBER</b>	REPRISE	Disturbed
16	16	<b>INNERVISION</b>	AMERICAN/COLUMBIA	System Of A Down
17	15	<b>AERIALS</b>	AMERICAN/COLUMBIA	System Of A Down
18	20	<b>HEADSTRONG</b>	WARNER BROS	Trapt
19	19	<b>NOT FALLING</b>	EPIC	Mudvayne
20	18	<b>DO YOU CALL MY NAME</b>	REPUBLIC/UNIVERSAL/UMRG	RA
21	22	<b>MY GODDESS</b>	MELISSA/VIRGIN	The Exies
22	21	<b>HONESTLY</b>	REPRISE	Zwan
23	24	<b>CAN'T STOP</b>	WARNER BROS	Red Hot Chili Peppers
24	23	<b>SAVE YOU</b>	EPIC	Pearl Jam
25	27	<b>WON'T BACK DOWN</b>	WIND UP/EPIC	Fuel
26	26	<b>SOUL CREATION</b>	GEFFEN/INTERSCOPE	Cinder
27	25	<b>RUNNING FROM ME</b>	GEFFEN/INTERSCOPE	TRUSTcompany
28	29	<b>BULLITPROOF</b>	HIFI/ARISTA	Pacifier
29	29	<b>MAKE UP YOUR MIND</b>	ROADRUNNER/IDJMG	Theory Of A Deadman
30	30	<b>FOUR LETTER WORD</b>	ISLAND/IDJMG	Def Leppard
31	32	<b>TAKE IT OFF</b>	ATLANTIC	The Donnas
32	34	<b>FARTHER</b>	LAVA	Outspoken
33	28	<b>ALONE I BREAK</b>	IMMORTALE/EPIC	Korn
34	34	<b>TIMES LIKE THESE</b>	ROSWELL/RCA/RRG	Foo Fighters
35	35	<b>LIKE A STONE</b>	INTERSCOPE/EPIC	Audioslave
36	36	<b>GET UP</b>	REDLINE	Noise Therapy
37	39	<b>BREATHING</b>	LOUD/COLUMBIA	Stereomud
38	33	<b>DRIVIN' RAIN</b>	ATO	Gov't Mule
39	31	<b>NOTHING COULD COME BETWEEN US</b>	ROADRUNNER/IDJMG	Theory Of A Deadman
40	37	<b>MIDDLE OF NOWHERE</b>	SCRATCHIE/NEW LINE	Blank Theory

FEBRUARY 1 2003 **Billboard ADULT TOP 40 TRACKS**™

THIS WEEK	LAST WEEK	TITLE	IMPRINT/PROMOTION LABEL	Artist
1	1	<b>THE GAME OF LOVE</b>	ARISTA	Santana Featuring Michelle Branch
2	2	<b>UNDERNEATH IT ALL</b>	INTERSCOPE	No Doubt Featuring Lady Saw
3	3	<b>LANDSLIDE</b>	MONUMENT/COLUMBIA	Dixie Chicks
4	4	<b>YOUR BODY IS A WONDERLAND</b>	AWARE/COLUMBIA	John Mayer
5	5	<b>DISEASE</b>	ATLANTIC	matchbox twenty
6	7	<b>IN A LITTLE WHILE</b>	LAVA	Uncle Kracker
7	9	<b>I'M WITH YOU</b>	ARISTA	Avril Lavigne
8	6	<b>ONE LAST BREATH</b>	WIND-UP	Creed
9	11	<b>PICTURE</b>	LAVA/ATLANTIC	Kid Rock Featuring Sheryl Crow
10	8	<b>COMPLICATED</b>	ARISTA	Avril Lavigne
11	10	<b>WHERE ARE YOU GOING</b>	RCA/RRG	Dave Matthews Band
12	13	<b>DON'T KNOW WHY</b>	BLUE NOTE/VIRGIN	Norah Jones
13	15	<b>A SORTA FAIRYTALE</b>	EPIC	Tori Amos
14	14	<b>A THOUSAND MILES</b>	A&M/INTERSCOPE	Vanessa Carlton
15	12	<b>I'M STILL HERE (JIM'S THEME)</b>	WALT DISNEY/HOLLYWOOD	John Rzeznik
16	16	<b>SPIN</b>	DREAMWORKS	Lifeshouse
17	19	<b>WHEN I'M GONE</b>	REPUBLIC/UNIVERSAL/UMRG	3 Doors Down
18	18	<b>GREY STREET</b>	RCA/RRG	Dave Matthews Band
19	21	<b>BEAUTIFUL</b>	RCA/RRG	Christina Aguilera
20	20	<b>CRY</b>	WARNER BROS	Faith Hill
21	17	<b>THE ZEPHYR SONG</b>	WARNER BROS	Red Hot Chili Peppers
22	22	<b>BIG YELLOW TAXI</b>	GEFFEN/INTERSCOPE	Counting Crows
23	24	<b>EVERYTHING</b>	WIND UP	Stereo Fuse
24	26	<b>DON'T STOP DANCING</b>	WIND UP	Creed
25	27	<b>MISUNDERSTOOD</b>	ISLAND/IDJMG	Bon Jovi
26	23	<b>THINKING OVER</b>	DREAMWORKS	Dana Glover
27	29	<b>BOTHER</b>	ROADRUNNER/IDJMG	Stone Sour
28	30	<b>FREEZE</b>	LEGEND/TVT	Pay The Girl
29	28	<b>BUBBLETOES</b>	ENJOY/UNIVERSAL/UMRG	Jack Johnson
30	39	<b>CLOCKS</b>	CAPITOL	Coldplay
31	31	<b>JUST LIKE A PILL</b>	ARISTA	Pink
32	36	<b>SHE HATES ME</b>	FLAWLESS/GEFFEN/INTERSCOPE	Puddle Of Mudd
33	32	<b>INSIDE OUT</b>	ELEKTRA/EEG	Vonray
34	33	<b>BREATHE IN</b>	MCA	Frou Frou
35	34	<b>I'M GONNA GETCHA GOOD!</b>	MERCURY/IDJMG	Shania Twain
36	35	<b>ORDINARY DAY</b>	A&M/INTERSCOPE	Vanessa Carlton
37	37	<b>DRIFT AWAY</b>	LAVA	Uncle Kracker Featuring Oobie Gray
38	38	<b>C'MON C'MON</b>	A&M/INTERSCOPE	Sheryl Crow
39	38	<b>DUMB GIRLS</b>	ATLANTIC	Lucy Woodward
40	38	<b>WHY GEORGIA</b>	AWARE/COLUMBIA	John Mayer

FEBRUARY 1 2003 **Billboard TOP 40 TRACKS**™

THIS WEEK	LAST WEEK	TITLE	IMPRINT/PROMOTION LABEL	Artist
1	1	<b>BEAUTIFUL</b>	CHRISTINA AGUILERA	Christina Aguilera
2	2	<b>I'M WITH YOU</b>	AVRIL LAVIGNE	Avril Lavigne
3	3	<b>CRY ME A RIVER</b>	JUSTIN TIMBERLAKE	Justin Timberlake
4	5	<b>DON'T MESS WITH MY MAN</b>	NINEA FEATURING BRIAN & BRANDON CASEY	Nine A
5	12	<b>BUMP, BUMP, BUMP</b>	B2K & P. DIDDY	B2K & P. Diddy
6	7	<b>'03 BONNIE &amp; CLYDE</b>	JAY-Z FEATURING BEYONCE KNOWLES	Jay-Z & Beyonce
7	8	<b>ALL I HAVE</b>	JENNIFER LOPEZ FEATURING LL COOL J	Jennifer Lopez & LL Cool J
8	4	<b>LOSE YOURSELF</b>	EMINEM	Eminem
9	10	<b>AIR FORCE ONES</b>	NELLY FEATURING KYLIAN, ALI & MURPHY LEE	Nelly
10	9	<b>UNDERNEATH IT ALL</b>	NO DOUBT FEATURING LADY SAW	No Doubt
11	6	<b>JENNY FROM THE BLOCK</b>	JENNIFER LOPEZ FEATURING JADAKISS & STYLES	Jennifer Lopez
12	14	<b>FAMILY PORTRAIT</b>	PINK	Pink
13	16	<b>YOUR BODY IS A WONDERLAND</b>	JOHN MAYER	John Mayer
14	19	<b>MESMERIZE</b>	JAY-R FEATURING ASHANTI	Jay-Z & Ashanti
15	18	<b>LANDSLIDE</b>	DIXIE CHICKS	Dixie Chicks
16	17	<b>LIFESTYLES OF THE RICH AND FAMOUS</b>	GOOD CHARLOTTE	Good Charlotte
17	13	<b>THE GAME OF LOVE</b>	SANTANA FEATURING MICHELLE BRANCH	Santana
18	15	<b>SHE HATES ME</b>	PUDDLE OF MUDD	Puddle Of Mudd
19	11	<b>WORK IT</b>	MISSY 'MISDEMEANOR' ELLIOTT	Missy Elliott
20	20	<b>PICTURE</b>	KID ROCK FEATURING SHERYL CROW	Kid Rock
21	21	<b>SOMETHING</b>	LASGO	Lasgo
22	24	<b>ALL THE THINGS SHE SAID</b>	T.A.T.U.	T.A.T.U.
23	23	<b>BLOWIN' ME UP (WITH HER LOVE)</b>	JC CHASEZ	JC Chasez
24	22	<b>DISEASE</b>	MATCHBOX TWENTY	Matchbox Twenty
25	30	<b>GOSSIP FOLKS</b>	MISSY 'MISDEMEANOR' ELLIOTT FEATURING LUDACRIS	Missy Elliott
26	25	<b>MISS YOU</b>	AALIYAH	Aaliyah
27	37	<b>SUPERMAN</b>	EMINEM	Eminem
28	27	<b>DON'T KNOW WHY</b>	NORAH JONES	Norah Jones
29	33	<b>ANGEL</b>	AMANDA PEREZ	Amanda Perez
30	28	<b>IN A LITTLE WHILE</b>	UNCLE KRACKER	Uncle Kracker
31	36	<b>TELL ME (WHAT'S GOIN' ON)</b>	SMILEZ & SOUTHSTAR	Smilez & Southstar
32	26	<b>HEY MA</b>	CAM'RON FEAT. JUELZ SANTANA, FRESKIE ZEEKEY & TOYA	Cam'ron
33	40	<b>PRETTY BABY</b>	VANESSA CARLTON	Vanessa Carlton
34	31	<b>LIKE I LOVE YOU</b>	JUSTIN TIMBERLAKE	Justin Timberlake
35	35	<b>I'D DO ANYTHING</b>	SIMPLE PLAN	Simple Plan
36	35	<b>THUGZ MANSION</b>	2PAC	2Pac
37	37	<b>WHEN I'M GONE</b>	3 DOORS DOWN	3 Doors Down
38	38	<b>BREATHE</b>	TELEPOMUSIK	Telepomisik
39	29	<b>SPIN</b>	LIFHOUSE	Lifeshouse
40	33	<b>WHEN THE LAST TIME</b>	CLIPSE	Clipse

**Chart Codes: Hot 100 Singles (H100); Hot R&B Hip/Hop Singles (RBH); Hot Country Singles (CS) and Hot Latin Tracks (LT).**  
**TITLE (Publisher - Licensing Org.) Sheet Music Dist., Chart, Position.**

'03 **BONNIE & CLYDE** (Carter Boys, ASCAP/Ye World, ASCAP/Universal, ASCAP/Controversy, ASCAP/WB, ASCAP/Suge, ASCAP/Songs Of Universal, BMI/Joshua's Dream, BMI/EMI April, ASCAP), HL/WBM, H100 6; RBH 19  
**SOMETHIN'** (EMI April, ASCAP/Sea Gayle, ASCAP/Careers-BMG, BMI), HL, CS 1; H100 23  
**8 MILE** (Eight Mile Style, BMI) RBH 74

## -A-

**AFORTUNADO** (Edimusa, ASCAP) LT 39  
**AIR FORCE ONES** (BMG Songs, ASCAP/Jackie Frost, ASCAP/Universal, ASCAP/Da Bess, ASCAP/D2 Pro, ASCAP/Young Dude, ASCAP/Sam Swap, ASCAP/Tarpo, ASCAP), HL/WBM, H100 7; RBH 9  
**ALL I HAVE** (Nuycorian, BMI/EMI Blackwood, BMI/Janice Combs, BMI/Adorable, BMI/Eagle Note, BMI/Axiom, BMI/Ron G, BMI/5th Floor, ASCAP/Jeffix, ASCAP), HL, H100 5; RBH 18  
**ALL I NEED** (Joseph Cartagena, ASCAP/Jelly's Jams, ASCAP/Geddy, ASCAP/Flyte Tyne, ASCAP/EMI April, ASCAP/Dade Co. Project Music, BMI/EMI Blackwood, BMI), HL, RBH 54  
**ALL MY LIFE** (M.J. Twelve, BMI/EMI Virgin Songs, BMI/Living Under A Rock, ASCAP/Flying Fingers, ASCAP/I Love The Punk Rock Music, BMI/Universal, ASCAP), HL, H100 57  
**ALL THE THINGS SHE SAID** (Unforgettable Songs, BMI/SPZ, BMI/Martin Cherrytree, BMI/Neofomat, STIM) H100 43  
**ALMOST HOME** (Triple Shoes, BMI/Magic Mustang, BMI/Sufferin' Succotash, ASCAP) CS 43  
**ALWAYS** (Five Superstars, ASCAP/Rondor, ASCAP/Universal, ASCAP/Black Lava, ASCAP), HL, H100 52  
**EL AMOR NO TIENE EDAD** (Arpa, BMI) LT 37  
**ANGEL** (Powerhouse, BMI) H100 64; RBH 57  
**ASEREJE** (Sony/ATV Latin, BMI/Shaketown, BMI) LT 31  
**ASI ES LA VIDA** (Manben, ASCAP/Sony/ATV Discos, ASCAP) LT 1  
**AT THE END OF THE DAY** (WB, ASCAP/Kelodies, ASCAP/Sony/ATV Cross Keys, ASCAP/Onaly, ASCAP), HL/WBM, CS 20  
**AY! PAPA CITO (UY! DADDY)** (Iron Tigga, BMI/Warner-Tamerlane, BMI) LT 12

## -B-

**BABY** (Pookietoots, ASCAP/Soldierz Touch, ASCAP/DJ Inv, BMI/N-The Water, ASCAP/Still N-The Water, BMI/Baeza, ASCAP/Universal, ASCAP), HL/WBM, RBH 47  
**THE BABY** (Coburn, BMI/Zomba, ASCAP/Eye On The Ball, ASCAP/Bigger Picture, ASCAP), WBM, CS 2; H100 31  
**THE BATTLE IS THE LORD'S** (Schaff, SESAC/Walker And Associates, SESAC) RBH 78  
**BEAUTIFUL** (My Own Chit, BMI/The Waters Of Nazareth, BMI/EMI Blackwood, BMI/Chase Chad, ASCAP/EMI April, ASCAP), HL, RBH 52  
**BEAUTIFUL** (Stuck In The Throat, ASCAP/Famous, ASCAP), HL, H100 2  
**BEAUTIFUL GOODBYE** (Sony/ATV Acuff Rose, BMI/Sony/ATV Tunes, ASCAP/Sony/ATV Cross Keys, ASCAP/Drivers Ed, ASCAP/Worley World, ASCAP), HL, CS 24; H100 83  
**BEAUTIFUL MESS** (Songs Of API, BMI/Monkey C, BMI/Songs Of Nashville DreamWorks, BMI/Affiliated, BMI/Chrysalis, ASCAP/Creative Artist Agency, ASCAP/EMI Blackwood, BMI/Shane Minor, BMI), HL/WBM, CS 16  
**BEER FOR MY HORSES** (Tokeco Tunes, BMI/Sony/ATV Tree, BMI/Big Yellow Dog, BMI), HL, CS 60  
**BIGGER BUSINESS** (Swizz Beatz, ASCAP/Universal, ASCAP/Mr. Biggs, ASCAP/WB, ASCAP/Justin Combs, ASCAP/EMI April, ASCAP/Money Mack, BMI/Jae'wons, ASCAP/My Own Chit, BMI/EMI Blackwood, BMI/Easy Man, ASCAP), HL/WBM, RBH 72  
**BIG STAR** (EMI Blackwood, BMI/Singles Only, BMI), HL, CS 33  
**BLOWIN' ME UP (WITH HER LOVE)** (EMI Blackwood, BMI/Cypton, BMI/Fox Film, BMI/TCF, ASCAP/Chasez, ASCAP/Zomba, ASCAP/Gaucha, ASCAP/Next Decade, ASCAP/Universal, ASCAP), HL/WBM, H100 56  
**BOTHER** (EMI April, ASCAP/Music That Music, ASCAP), HL, H100 75  
**BREAK YOU OFF** (Grand Negaz, BMI/Careers-BMG, BMI/Killah Steath, BMI/ONE CRC, BMI/Benjamin Kenney, ASCAP/Soulchild, ASCAP/Universal, ASCAP/Baby Blues, ASCAP), HL, RBH 70  
**BREATHE** (BMG France) H100 80  
**BREATHE** (God's Cryin', ASCAP/Sony/ATV Tunes, ASCAP/Ghetto Fabulous, ASCAP/VOC, BMI/City Housing, BMI/Hard Working Black Folks, ASCAP/WB, BMI/EMI Blackwood, BMI/The Waters Of Nazareth, BMI/Chase Chad, ASCAP/EMI April, ASCAP/Zomba, BMI/R. Kelly, BMI), HL/WBM, RBH 93  
**BROKENHEARTSVILLE** (House Of Hubbell, ASCAP/Sony/ATV Acuff Rose, BMI/Blakebird, ASCAP), HL, CS 13; H100 63  
**B R RIGHT** (First N' Gold, BMI/Ms. Trina, BMI/Bgates Muzik, ASCAP/Ludacris, ASCAP/EMI April, ASCAP), HL, H100 91; RBH 60  
**BUMP, BUMP, BUMP** (Zomba, BMI/R. Kelly, BMI), WBM, H100 1; RBH 3

## -C-

**CAN'T STOP LOVING YOU** (EMI April, ASCAP), HL, H100 76  
**CAPRICHIO MALDITO** (Arpa, BMI) LT 42  
**CHOPPA STYLE** (LP Boyz, BMI) RBH 67  
**CHROME** (Songs Of Windswept Pacific, BMI/White Desert, BMI/My Life's Work, BMI/Almo, ASCAP), HL/WBM, CS 15  
**CLOCKS** (BMG Songs, ASCAP) H100 67  
**CLUB BANGER** (Zomba, ASCAP/3rdi, BMI), WBM, RBH 98  
**C'MON** (Nyrwax, ASCAP/EMI April, ASCAP/Baboochka Tunes, ASCAP/Dango, BMI/Protoons, ASCAP) RBH 71  
**COCHISE** (Disappearing One, ASCAP/LBV Songs, BMI/Simmering T, BMI/Me 3, BMI) H100 84  
**COME CLOSE TO ME** (Songs Of Universal, BMI/Senseless, BMI/The Waters Of Nazareth, BMI/EMI Blackwood, BMI), HL/WBM, H100 65; RBH 24  
**COME INTO MY WORLD** (19, PRS/EMI April, ASCAP), HL, H100 92  
**COMER A BESOS** (ADG, SESAC) LT 34  
**CONCRETE ANGEL** (Universal-Songs Of PolyGram International, BMI/Hopechest, BMI/Glitterfish, BMI), WBM, CS 31  
**CORAZON CHIQUITO** (Elzaz, BMI) LT 23  
**COT DAMN** (GenMarc, ASCAP/Terradome, ASCAP/The Waters Of Nazareth, BMI/EMI Blackwood, BMI/Chase Chad, ASCAP/EMI April, ASCAP), HL, RBH 76  
**COUNTRY AIN'T COUNTRY** (Sony/ATV Acuff Rose, BMI/Universal-Songs Of PolyGram International, BMI/Everything I Love, BMI), HL, CS 52  
**CRY** (Warner-Tamerlane, BMI/Potty Mouth, BMI/EMI

Blackwood, BMI), WBM, H100 44  
**CRY ME A RIVER** (Tennman Tunes, ASCAP/Zomba, ASCAP/WB, ASCAP/Virginia Beach, ASCAP/TVT, ASCAP/Scott Storch, ASCAP), WBM, H100 3; RBH 28  
**CUANDO ME MIRAS ASI** (EMI April, ASCAP) LT 24

## -D-

**DEEP** (Deta Bob, SESAC/Zomba, SESAC/Illthoughtz, SESAC/Churchboy, SESAC/DreamWorks Songs, ASCAP), WBM, RBH 58  
**DE UNO Y DE TODOS LOS MODOS** (Vander, ASCAP) LT 16  
**DIE ANOTHER DAY** (WB, ASCAP/Webo Girl, ASCAP/1000 Lights, BMI/Warner-Tamerlane, BMI), WBM, H100 93  
**DILEMMA** (Warner-Tamerlane, BMI/BMG Songs, ASCAP/Jackie Frost, ASCAP/Suga Shack, ASCAP/Phat Nasty, ASCAP/EMI April, ASCAP), HL/WBM, RBH 44  
**DIMELO** (Telearte Florida, ASCAP) LT 19  
**A DIOS LE PIDO** (Peermusic III, BMI/Camaleon, BMI) LT 13  
**DIRTTY** (Xtina, BMI/Dana's Day, BMI/Warner-Tamerlane, BMI/Funky Noble, ASCAP/WB, ASCAP/Jahque Joints, SESAC/Universal, SESAC/Ostaf, BMI/Jasper Cameron, BMI), HL/WBM, H100 88  
**DISCO** (Donut Boy, ASCAP/EMI April, ASCAP/Zifi, ASCAP/Planetaries, BMI), HL, RBH 96  
**DISEASE** (EMI Blackwood, BMI/Bidnis, BMI/Jagged Edge, BMI), HL, H100 54  
**EL DOLOR DE TU PRESENCIA** (Rubet, ASCAP/Universal Musica, ASCAP) LT 11  
**DONDE ESTARA MI PRIMAVERA** (Crisma, SESAC) LT 30  
**DONDE VAYAS** (Valmen, BMI) LT 43  
**DONTCHANGE** (EMI April, ASCAP/Touched By Jazz, ASCAP/Nivrac Tyke, ASCAP/Universal, ASCAP/Soulchild, ASCAP/Tetra Grammaton, ASCAP/Jesse Jaye, ASCAP), HL/WBM, H100 41; RBH 13  
**DON'T KNOW WHY** (Beantly, BMI/Sony/ATV Songs, BMI), HL, H100 51  
**DON'T MESS WITH MY MAN** (Babyboy's Little, SESAC/Noontime South, SESAC/EMI April, ASCAP/Them Damn Twins, ASCAP/Air Control, ASCAP/WBM, SESAC), HL/WBM, H100 11; RBH 38  
**DO THAT...** (Money Mack, BMI/Bubo, ASCAP/That's What's Up, ASCAP/Bubba Gee, BMI/Noontime South, SESAC/W.B.M., ASCAP) H100 38; RBH 21

## -E-

**ELEGISTE PERDER** (WB, ASCAP/Zalles, ASCAP) LT 40  
**EMOTIONAL ROLLERCOASTER** (EMI April, ASCAP/Blue Erro Soul, ASCAP/Yoruba Peoples Music, ASCAP), HL, RBH 34  
**ENAMORATE DE ALGUIEN** (Arpa, BMI) LT 50  
**EN NOMBRE DE LOS DOS** (EMOA, ASCAP) LT 27  
**ENTRA EN MI VIDA** (Sony/ATV Discos, ASCAP/Peermusic III, BMI) LT 15  
**ERES MI RELIGION** (Tulum, ASCAP/EMI April, ASCAP) LT 25  
**ESCLAVO DE TU PIEL** (Fersal, BMI/No Limitations, BMI/Universal-Musica Unica, BMI/Fononomic, BMI) LT 46  
**ES POR TI** (Peermusic III, BMI/Camaleon, BMI) LT 10  
**EVERYBODY** (Ten Count, BMI/HTR, BMI/Jerome A. Hunter, BMI) RBH 89  
**EXCUSE ME MISS** (EMI April, ASCAP/Carter Boys, ASCAP/The Waters Of Nazareth, BMI/EMI Blackwood, BMI/Chase Chad, ASCAP), HL, RBH 55

## -F-

**FABULOUS** (Divine Mill, ASCAP/WB, ASCAP/Fingaz Goal, ASCAP/Jahque Joints, SESAC/Universal, SESAC/Miss Mary's, BMI/Warner-Tamerlane, BMI/EMI April, ASCAP), HL/WBM, H100 33; RBH 10  
**FALL INTO ME** (Universal-MCA, ASCAP/Halhanna, ASCAP/WB, ASCAP/Platinum Flow, ASCAP), WBM, CS 3; H100 34  
**FAMILY PORTRAIT** (Pink Panther, ASCAP/EMI April, ASCAP/Scott Storch, ASCAP/TVT, ASCAP), HL, H100 27  
**FAMILY TREE** (Chuck Wagon Gourmet, ASCAP/Famous, ASCAP), HL/WBM, CS 30  
**FEELIN' YOU (PART II)** (Solange MWP, ASCAP/Hitco South, ASCAP/Beyonce, ASCAP/Music Of Windswept, ASCAP/My Tomato, BMI/Warner-Tamerlane, BMI), WBM, RBH 83  
**FINE AGAIN** (Seether, BMI/Dwight Frye, BMI) H100 61  
**FOREVER EVERYDAY** (Sony/ATV Cross Keys, ASCAP/Drivers Ed, ASCAP/Worley World, ASCAP/Devon's Farm, ASCAP), HL/WBM, CS 49  
**FROM THA CHUUCHU TO DA PALACE** (My Own Chit, BMI/EMI Blackwood, BMI/The Waters Of Nazareth, BMI/Chase Chad, ASCAP/EMI April, ASCAP/Zomba, BMI/R. Kelly, BMI), HL/WBM, RBH 86

## -G-

**THE GAME OF LOVE** (Keepin' It Real How 'Bout You, BMI/Warner-Tamerlane, BMI/Future Furniture, ASCAP/EMI April, ASCAP), HL/WBM, H100 14  
**GETCHYA HANDS UP** (Cedric Hill, BMI/Slim Thug, BMI/Pitch N Patch, BMI) RBH 80  
**GET UP** (Q Baby, ASCAP/Nate Dogg, BMI/Blondie Rockwell, ASCAP/Dead Game, ASCAP/EMI April, ASCAP/Universal, ASCAP), HL, RBH 90  
**GIMME THE LIGHT** (Dutty Rock, ASCAP/Black Shadow, BMI/TWR, BMI/EMI April, ASCAP), HL, RBH 26  
**GIRL TALK** (Buttermans Land, BMI/Guccizm, ASCAP/Universal, ASCAP/Kandacy, ASCAP/Air Control, ASCAP/EMI April, ASCAP/U.N.I., ASCAP/Max-Hill, ASCAP/Smooth C, BMI/Songs Of Windswept Pacific, BMI/Grunge Girl, ASCAP), HL/WBM, RBH 77  
**GOSSIP FOLKS** (Mass Confusion, ASCAP/WB, ASCAP/Virginia Beach, ASCAP/Ludacris, ASCAP/EMI April, ASCAP), HL/WBM, H100 20; RBH 15  
**GUESS WHAT** (Zomba, BMI/R. Kelly, BMI), WBM, RBH 39

## -H-

**HASTA QUE VUELVAS** (Peer Int'l, BMI) LT 20  
**HEADZ UP** (Nappy Roots, BMI/Serious Scriptures, ASCAP/Full Circle, ASCAP/Universal, ASCAP/18th And Vine, ASCAP) RBH 88  
**HE IS** (Spiders & Rice, ASCAP/Jam Carver, ASCAP) H100 96; RBH 46  
**HELL YEAH** (Zomba, BMI/R. Kelly, BMI/Money Mack, BMI), WBM, RBH 53  
**HIT THE FREWAY** (The Waters Of Nazareth, BMI/EMI Blackwood, BMI/Donceno, ASCAP), HL, H100 100; RBH 49  
**HOW YOU GONNA ACT LIKE THAT** (Zovektion, ASCAP/BMG Songs, ASCAP/First Avenue, ASCAP/Demis Hot Songs, ASCAP/E Two, ASCAP/EMI April, ASCAP/E.D. Duz-It, BMI), HL, H100 45; RBH 20

## -I-

**I BELIEVE** (Sony/ATV Acuff Rose, BMI/Write On

Music, BMI), HL, CS 27  
**I CAN** (Zomba, ASCAP/III Will, ASCAP/EMI April, ASCAP/Salaam Remi, ASCAP/Street Tuff, ASCAP), HL/WBM, RBH 81  
**I CARE 4 U** (Virginia Beach, ASCAP/Mass Confusion, ASCAP/WB, ASCAP/Irving, BMI), HL/WBM, RBH 27  
**I'D LOVE TO LAY YOU DOWN** (Music City Music, ASCAP/EMI April, ASCAP), HL, CS 58  
**I DON'T GIVE A @#%\*** (TVT, ASCAP/Swole, ASCAP/Zomba, ASCAP/The Brads, ASCAP/WB, ASCAP/B4, ASCAP), WBM, RBH 51  
**I'D RATHER** (Shep 'n Shep, ASCAP/Almo, ASCAP/Universal, ASCAP), HL/WBM, H100 99  
**I DROVE ALL NIGHT** (Sony/ATV Tunes, ASCAP), HL, CS 45  
**IGNITION** (Zomba, BMI/R. Kelly, BMI), WBM, H100 17; RBH 2  
**I JUST WANNA BE MAD** (EMI April, ASCAP/Didn't Have To Be, ASCAP/Mosaic, BMI/Hold Jack, BMI), HL, CS 5; H100 39

**I KNOW WHAT YOU WANT** (T'Ziah's, BMI/Dutty Nigga, ASCAP/Killa 4, ASCAP/Rah Digga, ASCAP/Cyphercliff, ASCAP/EMI April, ASCAP), HL, RBH 73  
**IMAGINE THAT** (Uh Oh, BMI/Divine Mill, ASCAP/WB, ASCAP/Sharay's, ASCAP/Eddie F., ASCAP/Famous, ASCAP/Ensign, BMI/Universal-Duchess, BMI/Perk's, BMI), HL/WBM, RBH 66  
**I'M GONNA GETCHA GOOD!** (Universal-Songs Of PolyGram International, BMI/Loon Echo, BMI/Out Of Pocket, ASCAP/Zomba, ASCAP), WBM, CS 39; H100 79  
**I'M WITH YOU** (Almo, ASCAP/Avril Lavigne, ASCAP/Warner-Tamerlane, BMI/Hollylog, BMI/Rainbow Fish, BMI/Mr. Spock, BMI/WB, ASCAP/Tix, ASCAP/Ferry Hill, ASCAP), HL/WBM, H100 4  
**IN A LITTLE WHILE** (Gaje, BMI/Warner-Tamerlane, BMI/Chunky Style, ASCAP/Seven Peaks, ASCAP), HL/WBM, H100 69  
**IN DA CLUB** (High On Life, ASCAP/Ain't Nuthin' Goin' On But Funkin', ASCAP/WB, ASCAP/Blotter, ASCAP/Elvis Mamba, ASCAP/Universal, ASCAP), WBM, H100 15; RBH 4  
**I SHOULD BE...** (ADS Music Writers, ASCAP/EMI April, ASCAP/Urban Warfare, ASCAP/Mr. Yeah, ASCAP), HL, H100 30; RBH 7

**IT CAN ALL BE GONE** (Peer, BMI/III Limited, ASCAP/Jamie Lee Thurston, SESAC) CS 59  
**IT'LL GO AWAY** (March Family, BMI/Maleah, BMI/EMI April, ASCAP/Sea Gayle, ASCAP), HL, CS 48  
**I WANT MY MONEY BACK** (WB, ASCAP/Graviton, SESAC/Bluewater, SESAC), HL/WBM, CS 56  
**I WISH YOU'D STAY** (EMI April, ASCAP/Sea Gayle, ASCAP), HL, CS 10; H100 62

**JENNY FROM THE BLOCK** (Chocolate Factory, ASCAP/Tunesmith, BMI/Jaedon Christopher, ASCAP/Sony/ATV Tunes, ASCAP/Nuycorian, BMI/Sony/ATV Songs, BMI/BMG Songs, ASCAP/Zomba, ASCAP/EMI Unart, BMI/EMI April, ASCAP/Justin Combs, ASCAP/Jae'wons, ASCAP/Paniro's, ASCAP), HL/WBM, H100 18; RBH 79  
**THE JUMP OFF** (Notorious K.I.M., BMI/Warner-Tamerlane, BMI/Virginia Beach, ASCAP/WB, ASCAP/LB Farm, ASCAP/EMI April, ASCAP), HL/WBM, RBH 42

**LA CHICA SEXY** (Flamingo, BMI) LT 14  
**LANDSLIDE** (Welsh Witch, BMI/Sony/ATV Tree, BMI), HL, CS 18; H100 12  
**LA REINA DEL SUR** (TN Ediciones, BMI) LT 21  
**LA SUEGRA** (EMI April, ASCAP/Promociones Musicales HR, S.A., BMI/Peermusic III, BMI) LT 32  
**LAS VIAS DEL AMOR** (LGA, BMI) LT 35  
**LATELY (BEEN DREAMIN' 'BOUT BABIES)** (Designer, SESAC/Brentwood-Benson, SESAC/Songs Of Lehsem, SESAC/Regie Hamm, SESAC), HL, CS 41  
**LAUNDROMAT** (Zomba, BMI/R. Kelly, BMI), WBM, RBH 41

**LIFESTYLES OF THE RICH AND FAMOUS** (EMI April, ASCAP/2111, ASCAP), HL, H100 26  
**LITTLE THINGS** (Universal-MCA, ASCAP/Universal, ASCAP/Big Elk, ASCAP/Don Williams, BMI/Gold & Iron, ASCAP/Warner-Tamerlane, BMI/Wang Out, BMI/Sony/ATV Songs, BMI/Key 2 My Heart, BMI/WB, ASCAP), HL/WBM, RBH 50  
**LOSE YOURSELF** (Eight Mile Style, BMI/Ensign, BMI), HL, H100 9; RBH 25  
**A LOT OF THINGS DIFFERENT** (Sony/ATV Tree, BMI/Mr. Bubba, BMI/Sony/ATV Acuff Rose, BMI), HL, CS 14; H100 74  
**LOVE IZ** (Child Support, ASCAP/Notting Dale, ASCAP/AI Green, BMI/Irving, BMI/WB, ASCAP), WBM, RBH 95  
**LOVE LIKE THERE'S NO TOMORROW** (TCT, BMI/Thea Later, BMI) CS 51  
**LOVE OF MY LIFE (AN ODE TO HIP HOP)** (Ugmo, ASCAP/Universal-PolyGram International, ASCAP/BMG Songs, ASCAP/Divine Pimp, ASCAP/Tribes Of Kedar, ASCAP/Jake & The Phatman, ASCAP/Universal, ASCAP/Jajapo, ASCAP/Songs Of Universal, BMI/Senseless, BMI/Fox Film, BMI/TCF, ASCAP), HL/WBM, H100 28; RBH 5

**THE LOVE SONG** (Warner-Tamerlane, BMI/Smith Haven, BMI/Big Red Tractor, ASCAP/Think Well, ASCAP/Sony/ATV Acuff Rose, BMI), HL/WBM, CS 35  
**LOVE WON'T LET ME** (WB, ASCAP/Warner-Tamerlane, BMI/Franne Gee, BMI/Dad's Dreamer, BMI), WBM, CS 47  
**LOVE YOU OUT LOUD** (Sony/ATV Cross Keys, ASCAP/Onaly, ASCAP), HL, CS 53  
**LUV U BETTER** (LL Cool J, ASCAP/Sony/ATV Tunes, ASCAP/Chase Chad, ASCAP/EMI April, ASCAP/The Waters Of Nazareth, BMI/EMI Blackwood, BMI), HL, RBH 31

**MADE YOU LOOK** (III Will, ASCAP/Zomba, ASCAP/EMI April, ASCAP/Salaam Remi, ASCAP), HL/WBM, H100 32; RBH 12  
**MA, I DON'T LOVE HER** (The Waters Of Nazareth, BMI/EMI Blackwood, BMI/Chase Chad, ASCAP/EMI April, ASCAP), HL, RBH 69  
**MAKE IT CLAP** (T'Ziah's, BMI/Dutty Nigga, ASCAP/Cyphercliff, ASCAP/EMI April, ASCAP), HL, H100 47; RBH 17  
**MALA GENTE** (Peermusic III, BMI/Camaleon, BMI) LT 38  
**MAN TO MAN** (Sony/ATV Tree, BMI/Magic Knee, BMI), HL, CS 7; H100 50  
**MARCHATE** (World Deep, BMI/Sony/ATV Latin, BMI) LT 17  
**MESMERIZE** (Slavery, BMI/Songs Of Universal, BMI/DJ Inv, BMI/Soldierz Touch, ASCAP/Universal, ASCAP/Pookietoots, ASCAP/Baeza, ASCAP/WB, ASCAP), WBM, H100 8; RBH 6  
**MI PRIMER MILLON** (Warner-Tamerlane, BMI/Sir

George, ASCAP/WB, ASCAP) LT 33  
**MISS YOU** (Naked Under My Clothes, ASCAP/Chrysalis, ASCAP/October Eighth, BMI/Noontime Tunes, BMI/Warner-Tamerlane, BMI), WBM, H100 10; RBH 1  
**A MOMENT LIKE THIS** (BMG Scandinavia, STIM/Sony/ATV Timber, SESAC/Sony/ATV Tree, BMI), HL, H100 86  
**MORE THAN A WOMAN** (Eddie F., ASCAP/Sharay's, ASCAP/WB, ASCAP/I Want My Daddy's Records, ASCAP/Jahque Joints, SESAC/Southern Boy, ASCAP), WBM, RBH 92  
**THE MORNING AFTER** (Deborah Cox, BMI/EMI April, ASCAP/Nyrwax, ASCAP/Naked Under My Clothes, ASCAP/Sumner, ASCAP/Black Soul Connection, BMI/Ethan Country Farm, ASCAP), HL, RBH 63  
**MY TOWN** (Single Track, BMI/Gottahaveable, BMI/Songs Of Windswept Pacific, BMI), WBM, H100 97

**NEVER SCARED** (Bonecrusher, ASCAP) RBH 87  
**NEXT BIG THING** (Vinnie Mae, BMI/Chad Jensen, BMI/Stairway To Bitner's, BMI/Songs Of Windswept Pacific, BMI/Little Blue Box, ASCAP), WBM, CS 23  
**NOCHES ETERNAS** (Not Listed) LT 41  
**NO LETTING GO** (Greensleeves, PRS) H100 77; RBH 37  
**NO ME ENSEÑASTE** (World Deep, BMI/Sony/ATV Latin, BMI/Blueplatinum, ASCAP/Sony/ATV Discos, ASCAP) LT 9  
**NO ME RENDIRE** (Not Listed) LT 47  
**NO ONE KNOWS** (Board Stiff, BMI/Ripplestick, BMI) H100 60  
**NOTHINS FREE** (TVT, ASCAP) RBH 85

**ON A MISSION** (WB, ASCAP/Beechtree, ASCAP/Old Desperados, ASCAP/NzD, ASCAP), WBM, CS 22  
**ONE OF THOSE DAYS** (Shek'em Down, BMI/Hitco South, ASCAP/Buttaphy 2Phy Muzic, ASCAP/Classic Music South, ASCAP/Music Of Windswept, ASCAP/D.A.S., ASCAP/Ground Breaking, ASCAP/Sony/ATV Tunes, ASCAP/Bovina, ASCAP/EMI April, ASCAP), HL/WBM, H100 72; RBH 29

**PARADISE** (LL Cool J, ASCAP/Sony/ATV Tunes, ASCAP/ENOT, ASCAP/EKOP, BMI/Sony/ATV Songs, BMI/Mi Suk, ASCAP/Third Palm, BMI/Jobur, BMI/Top Bound, BMI), HL, H100 36; RBH 14  
**PERDONAME MI AMOR** (Seg Son, BMI) LT 8  
**PICTURE** (Thirty Two Mile, BMI/Warner-Tamerlane, BMI), WBM, CS 50; H100 19  
**PIMP JURY** (Jackie Frost, ASCAP/BMG Songs, ASCAP/Jay E's Basement, ASCAP/Universal, ASCAP/Songs Of Universal, BMI/Irving, BMI) RBH 75  
**PRACTICE LIFE** (Sony/ATV Tree, BMI/Phy Dice, ASCAP/Famous, ASCAP/Almo, BMI), HL, CS 34  
**PRAYER** (Mother Culture, ASCAP/WB, ASCAP), WBM, H100 82  
**EL PROBLEMA** (Sony/ATV Discos, ASCAP/Arjona Musical, ASCAP) LT 2

**QUE ME QUEDES TU** (Aniwi, BMI/Sony/ATV Latin, BMI/F.L.P.P., BMI/Sonido Azulado, BMI) LT 5  
**QUIZAS** (EMI April, ASCAP/Enrique Iglesias, ASCAP/Apollinaire, BMI/EMI Blackwood, BMI) LT 6  
**RAINING ON SUNDAY** (Almo, ASCAP/Original Bliss, ASCAP/Universal-PolyGram International, ASCAP/St. Julien, ASCAP), HL/WBM, CS 26  
**REACT** (Eric Sermon, ASCAP/Zomba, ASCAP/Funky Noble, ASCAP/WB, ASCAP/F.O.B., ASCAP), WBM, H100 94; RBH 43  
**REALEST NIGGAZ** (EMI April, ASCAP/Justin Combs, ASCAP/Big Poppa, ASCAP/Elvis Mamba, ASCAP/Blotter, ASCAP), HL, RBH 36  
**THE RED** (Loeffler, ASCAP), WBM, H100 59  
**RED RAG TOP** (Sony/ATV Acuff Rose, BMI/Sony/ATV Songs, BMI), HL, CS 19; H100 78  
**ROCK THE PARTY** (Big Rock, BMI/Marsky, BMI/Janice Combs, BMI/EMI Blackwood, BMI/EMI April, ASCAP/Justin Combs, ASCAP/Hot Heat, ASCAP), HL, H100 90; RBH 45  
**ROCK YOU BABY** (Tokeco Tunes, BMI/Sony/ATV Tree, BMI/Big Yellow Dog, BMI), HL, CS 37

**SATISFACTION** (WB, ASCAP/Ain't Nuthin' Goin' On But Funkin', ASCAP/Universal, ASCAP/Blondie Rockwell, ASCAP/Music Of Windswept, ASCAP/Blotter, ASCAP/Elvis Mamba, ASCAP), WBM, H100 40; RBH 22  
**SEBUCEME** (Salimatu, BMI/Racy, BMI/Soul Azul, BMI/Tribe Rhythm, BMI) LT 3  
**SHE HATES ME** (WB, ASCAP/Puddle Of Music, ASCAP/Stereo Supersonic, ASCAP), WBM, H100 16  
**SHE'LL LEAVE YOU WITH A SMILE** (Cal IV, ASCAP/Larga Vista, ASCAP/Sony/ATV Tree, BMI/Big Yellow Dog, BMI), HL, CS 4; H100 37  
**SHE'S MY KIND OF RAIN** (Still Working For The Man, BMI/Tommy Lee James, BMI/ICG, ASCAP/Massabielle, BMI) CS 38  
**SICK OF BEING LONELY** (Kuntry Slim, BMI/Two Four Fifteen, BMI/Bubba Gee, BMI/Noontime Tunes, BMI/Pride And Joy, BMI/Black Tony Montana's, BMI/Warner-Tamerlane, BMI), WBM, H100 58; RBH 23  
**SINGLE FOR THE REST OF MY LIFE** (State Of Mind Muzik, ASCAP/Hitco South, ASCAP/Music Of Windswept, ASCAP/Kandacy, ASCAP/Air Control, ASCAP/EMI April, ASCAP/J. Boyd, ASCAP/C.Sills, ASCAP), HL/WBM, RBH 100

**SI NO ESTAS** (Rubet, ASCAP/Universal Musica, ASCAP/2000 Amor, ASCAP/Universal-PolyGram Latin, ASCAP) LT 7  
**SI NO FUERA POR TI** (Estefan, ASCAP) LT 28  
**SIRENA** (WB, ASCAP/Peermusic III, BMI) LT 49  
**SI TUVIERA QUE ELEGIR** (Hecho A Mano, ASCAP/EMI April, ASCAP/Songs Of Castillo, BMI/Universal-Musica Unica, BMI) LT 36  
**SKILLS** (III Kid, ASCAP/EMI April, ASCAP/Gifted Pearl, ASCAP), HL, RBH 91  
**SOMEBODY LIKE YOU** (Coburn, BMI/Ten Ten, BMI/WB, ASCAP/Dylan Jackson, ASCAP), WBM, CS 11  
**SOMETHING** (EMI Blackwood, BMI), HL, H100 35  
**SOUTHERN BOY** (CDB, BMI/Wooley Swamp, BMI/Post Oak, BMI) CS 57  
**SPEED** (Gottahaveable, BMI/Songs Of Windswept Pacific, BMI/Songs Of Bud Dog, ASCAP/Music Of Windswept, ASCAP) CS 42  
**SPIN** (G-Childs, BMI/Songs Of DreamWorks, BMI/Aniello, BMI/EMI Blackwood, BMI), CLM/HL, H100 81  
**STEP IN THE NAME OF LOVE** (Zomba, BMI/R. Kelly, BMI), WBM, RBH 84  
**STINGY** (W.B.M., SESAC/Babyboy's Little, SESAC/Noontime South, SESAC/Black Baby, SESAC/Jason's Lyrics, SESAC/Chrysalis, ASCAP/Naked

Under My Clothes, ASCAP), WBM, RBH 48  
**STOLE** (BMG Songs, ASCAP/Little Engine, ASCAP/Big Caboose, ASCAP/EMI April, ASCAP/Sonic Graffiti, ASCAP), HL, H100 87  
**SUENA** (Ser-Ca, BMI) LT 4  
**SUPERMAN** (Ensign, BMI/Eight Mile Style, BMI) H100 55; RBH 64  
**SYMPHONY IN X MAJOR** (EMI April, ASCAP/Cyphercliff, ASCAP/Hennessey For Everyone, BMI/Alexra, BMI), HL, RBH 82

**TAKE YOU HOME** (Media Noche, ASCAP/Lil Masiell's, BMI/Dade Co. Project Music, BMI/Issy & Nemo Tunes, ASCAP/EMI April, ASCAP), HL, H100 85; RBH 65  
**TALKIN' TO ME** (Damrich, BMI/EMI Blackwood, BMI), HL, H100 71; RBH 30  
**TAN BUENA** (Univision, ASCAP) LT 45  
**TELL ME (WHAT'S GOIN' ON)** (Just Anotha Smash, ASCAP/Mitchell Bay, ASCAP/Warner-Tamerlane, BMI), WBM, H100 48; RBH 35  
**TE VAS** (Rubet, ASCAP/Universal Musica, ASCAP/2000 Amor, ASCAP/Universal-PolyGram Latin, ASCAP) LT 44  
**THAT'D BE ALRIGHT** (Universal-MCA, ASCAP/Yampa Tunes, ASCAP/EMI Blackwood, BMI/Ty Land, BMI/Life Is Fine, BMI/Ensign, BMI), WBM, CS 25  
**THAT GIRL** (Mr. Paul's, BMI/Hitco, BMI/Christopher Mathew, BMI/Songs Of Windswept Pacific, BMI) RBH 56  
**THERE'S MORE TO ME THAN YOU** (Jessica Andrews, ASCAP/Warner-Tamerlane, BMI/Green Ivy, BMI/Chaggy Buss, ASCAP), WBM, CS 40  
**THERE'S NO LIMIT** (Deanaling, ASCAP/PBJ, ASCAP/Warner-Tamerlane, BMI), WBM, CS 28  
**THESE DAYS** (Gottahaveable, BMI/Songs Of Windswept Pacific, BMI/Sony/ATV Tree, BMI/Songs Of Terecel, BMI/Rondor, PRS/Irving, BMI), HL/WBM, CS 9; H100 46  
**THIS IS GOD** (EMI April, ASCAP/Vassarsongs, ASCAP), HL, CS 36  
**THIS IS MY PARTY** (Desert Storm, BMI) RBH 97  
**THIS VERY MOMENT** (Yon-Ti, BMI) RBH 68  
**THREE WOODEN CROSSES** (Sydney Erin, BMI/Sony/ATV Cross Keys, ASCAP), HL, CS 44  
**THROUGH THE RAIN** (Sony/ATV Songs, BMI/Rye Songs, BMI), HL, H100 95  
**THUG HOLIDAY** (First N' Gold, BMI/Trick N' Rick, BMI/FNG 75, BMI/Who Wrote That Music, BMI/Juicy Tyne, ASCAP/EMI April, ASCAP/Air Control, ASCAP), HL, H100 89; RBH 40  
**THUG LADY** (Romeo, BMI) RBH 99  
**THUG LOVIN'** (Slavery, BMI/Songs Of Universal, BMI/DJ Inv, BMI/Soldierz Touch, ASCAP/Black Bull, ASCAP/Jobete, ASCAP/EMI April, ASCAP), HL/WBM, RBH 59  
**THUGZ MANSION** (Universal, ASCAP/Black Hispanic, ASCAP/BMG Songs, ASCAP/Aurelius, ASCAP/Tappy Whyte's, BMI), HL, H100 21; RBH 11  
**TINY DANCER** (Universal-Songs Of PolyGram International, BMI), WBM, CS 55  
**TODO MI AMOR (THE ONE YOU LOVE)** (Songs Of Universal, BMI/Macadoo, BMI/Sony/ATV Songs, BMI/Songs Of Terecel, BMI) LT 18  
**TRAVELIN' SOLDIER** (Titawhirl, BMI/Bruce Robison, BMI), HL, CS 21; H100 70  
**TU NO SOSPECHAS** (Ventura, ASCAP) LT 48

**UNA VEZ MAS** (BMG Songs, ASCAP) LT 26  
**UNDERNEATH IT ALL** (World Of The Dolphin, ASCAP/Universal, ASCAP/Eligible, ASCAP/BMG Songs, ASCAP), HL/WBM, H100 25  
**UN MONTE DE ESTRELLAS** (Lusafrika, BMI) CS 122  
**UNUSUALLY UNUSUAL** (WB, ASCAP), WBM, LT 15; H100 66  
**UPI</**

# Billboard

SPOTLIGHTS

# SXSW

south by southwest



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FEBRUARY 1  
2003

# Billboard HOT 100 AIRPLAY

THIS WEEK	LAST WEEK	WKS ON	TITLE	ARTIST (IMPRINT/PROMOTION LABEL)	THIS WEEK	LAST WEEK	WKS ON	TITLE	ARTIST (IMPRINT/PROMOTION LABEL)	THIS WEEK	LAST WEEK	WKS ON	TITLE	ARTIST (IMPRINT/PROMOTION LABEL)
1	1	10	<b>NUMBER 1</b> <b>Bump, Bump, Bump</b>	B2K & P. DIDDY (I.U.G./EPIC)	26	33	7	<b>Picture</b>	KID ROCK (LAVA/ATLANTIC/UNIVERSAL SOUTH)	51	53	8	<b>Always</b>	SALIVA (ISLAND/UMRG)
2	4	11	<b>Beautiful</b>	CHRISTINA AGUILERA (RCA/RRG)	27	22	9	<b>I Should Be...</b>	DRU HILL (DEF SOUL/UMRG)	52	43	18	<b>Who's Your Daddy?</b>	TOBY KEITH (DREAMWORKS (NASHVILLE))
3	8	7	<b>Cry Me A River</b>	JUSTIN TIMBERLAKE (JIVE)	28	24	12	<b>Family Portrait</b>	PINK (ARISTA)	53	64	2	<b>All The Things She Said</b>	T.A.T.U. (INTERSCOPE)
4	9	6	<b>All I Have</b>	JENNIFER LOPEZ FEAT. LL COOL J (EPIC)	29	32	11	<b>When I'm Gone</b>	3 DOORS DOWN (REPUBLIC/UNIVERSAL/UMRG)	54	—	1	<b>Superman</b>	EMINEM (WEB/AFETERMATH/INTERSCOPE)
5	7	9	<b>I'm With You</b>	AVRIL LAVIGNE (ARISTA)	30	27	11	<b>Lifestyles Of The Rich And Famous</b>	GOOD CHARLOTTE (DAYLIGHT/EPIC)	55	55	14	<b>All My Life</b>	FOO FIGHTERS (ROSWELL/RCA/RRG)
6	5	15	<b>'03 Bonnie &amp; Clyde</b>	JAY-Z FEAT. BENJAMIN 'BENJAMIN' MILES (RCA-FELLA/DEF JAM/UMRG)	31	35	9	<b>The Baby</b>	BLAKE SHELTON (WARNER BROS. (NASHVILLE)/VIRN)	56	51	14	<b>Disease</b>	MATCHBOX TWENTY (ATLANTIC)
7	3	13	<b>Air Force Ones</b>	NELLY (FO REEL/UNIVERSAL/UMRG)	32	31	7	<b>Made You Look</b>	NAS (ILL WILLY/COLUMBIA)	57	58	6	<b>Sick Of Being Lonely</b>	FIELD MOB (MCA)
8	13	6	<b>Mesmerize</b>	JAY-Z FEAT. ASHANTI (MURDER INC./DEF JAM/UMRG)	33	30	12	<b>Fabulous</b>	JAHMEIM FEAT. THA RAYNE (DIVINE MILL/WARNER BROS.)	58	59	9	<b>The Red</b>	CHEVELLE (EPIC)
9	10	10	<b>Miss You</b>	AALIYAH (BLACKGROUND/UNIVERSAL/UMRG)	34	36	12	<b>Fall Into Me</b>	EMERSON DRIVE (DREAMWORKS (NASHVILLE))	59	65	2	<b>Blowin' Me Up (With Her Love)</b>	JC CHASEZ (FOX/JIVE)
10	2	18	<b>Lose Yourself</b>	EMINEM (SHADY/INTERSCOPE)	35	29	18	<b>She'll Leave You With A Smile</b>	GEORGE STRAIT (MCA NASHVILLE)	60	62	4	<b>No One Knows</b>	QUEENS OF THE STONE AGE (INTERSCOPE)
11	11	15	<b>Don't Mess With My Man</b>	NIVEA FEAT. BRIAN & BRANDON CASEY (JIVE)	36	38	7	<b>Paradise</b>	LL COOL J FEAT. AMERIE (DEF JAM/UMRG)	61	60	4	<b>Fine Again</b>	SEETHER (WIND-UP)
12	12	20	<b>Landslide</b>	DIXIE CHICKS (MONUMENT/EMM/COLUMBIA)	37	40	10	<b>I Just Wanna Be Mad</b>	TERRI CLARK (MERCURY)	62	66	3	<b>I Wish You'd Stay</b>	BRAD PAISLEY (ARISTA/NASHVILLE)
13	6	21	<b>Work It</b>	MISSY 'MISDEMEANOR' ELLIOTT (THE GOLD MIND/ELEKTRA/VEEG)	38	39	8	<b>Do That...</b>	BABY FEAT. P. DIDDY (CASH MONEY/UNIVERSAL/UMRG)	63	73	2	<b>Brokenheartsville</b>	JOE NICHOLS (UNIVERSAL SOUTH)
14	25	4	<b>In Da Club</b>	50 CENT (G-UNIT/SHADY/AFETERMATH/INTERSCOPE)	39	41	10	<b>Satisfaction</b>	EVE (RUFF RYDERS/INTERSCOPE)	64	—	1	<b>Angel</b>	AMANDA PEREZ (UNIVERSAL/POWERHOUSE/UMRG/VIRGIN)
15	15	18	<b>The Game Of Love</b>	SANTANA FEAT. MICHELLE BRANCH (ARISTA)	40	49	9	<b>Something</b>	LASGO (ROBBINS)	65	71	2	<b>Come Close To Me</b>	COMMON FEATURING MARY J. BLIGE (MCA)
16	20	9	<b>Ignition</b>	R. KELLY (JIVE)	41	34	22	<b>dontchange</b>	MUSIQ (DEF SOUL/UMRG)	66	72	2	<b>Unusually Unusual</b>	LONESTAR (BNA)
17	16	17	<b>She Hates Me</b>	PUDOLE OF MUDDO (FLAWLESS/GEFFEN/INTERSCOPE)	42	47	4	<b>You Can't Hide Beautiful</b>	AARON LINES (MCA (NASHVILLE))	67	—	1	<b>Clocks</b>	COLDPLAY (CAPITOL)
18	26	4	<b>Gossip Folks</b>	MISSY 'MISDEMEANOR' ELLIOTT (THE GOLD MIND/ELEKTRA/VEEG)	43	48	19	<b>Cry</b>	FAITH HILL (WARNER BROS. (NASHVILLE)/VIRN/WARNER BROS.)	68	67	16	<b>You Know You're Right</b>	NIRVANA (Geffen/INTERSCOPE)
19	14	17	<b>Jenny From The Block</b>	JENNIFER LOPEZ (EPIC)	44	54	8	<b>How You Gonna Act Like That</b>	TYRASE (JRRG)	69	—	1	<b>Travelin' Soldier</b>	DIXIE CHICKS (MONUMENT/EMM)
20	19	9	<b>Thugz Mansion</b>	2PAC FEAT. NAS (AMARU/DEATH ROW/INTERSCOPE)	45	42	18	<b>These Days</b>	RASCAL FLATTS (LYRIC STREET)	70	63	9	<b>Talkin' To Me</b>	AMERIE (IRISE/COLUMBIA)
21	28	10	<b>Wanksta</b>	50 CENT (G-UNIT/SHADY/INTERSCOPE)	46	52	5	<b>Tell Me (What's Goin' On)</b>	SMILEZ & SOUTHWEST (ARTISTDIRECT)	71	70	7	<b>In A Little While</b>	UNCLE KRACKER (LAVA)
22	21	11	<b>19 Somethin'</b>	MARK WILLS (MERCURY)	47	46	8	<b>Make It Clap</b>	BUSTA RHYMES FEAT. SPLIFF STAR (JRRG)	72	75	3	<b>One Of Those Days</b>	WHITNEY HOUSTON (ARISTA)
23	18	16	<b>Love Of My Life (An Ode To Hip Hop)</b>	ERYKAH BADU FEAT. COMMON (FOX/MCA)	48	57	3	<b>Man To Man</b>	GARY ALLAN (MCA NASHVILLE)	73	—	1	<b>Up!</b>	SHANIA TWAIN (MERCURY)
24	23	14	<b>Your Body Is A Wonderland</b>	JOHN MAYER (AWAIRE/COLUMBIA)	49	37	19	<b>When The Last Time</b>	CLIPSE (STAR TRAK/ARISTA)	74	61	10	<b>A Lot Of Things Different</b>	KENNY CHESNEY (BNA)
25	17	23	<b>Underneath It All</b>	NO DOUBT FEAT. LADY SAW (INTERSCOPE)	50	56	18	<b>Don't Know Why</b>	NORAH JONES (BLUE NOTE/VIRGIN)	75	—	1	<b>Can't Stop Loving You</b>	PHIL COLLINS (ATLANTIC)

Records with the greatest impressions increase. © 2003, VNU Business Media, Inc. and Nielsen SoundScan, Inc. All rights reserved. Compiled from a national sample of airplay supplied by Nielsen Broadcast Data Systems' Radio Track service. 936 stations in Top 40, Pop, R&B Hip-Hop, Country, Latin, Rock and other popular formats are electronically monitored 24 hours a day, 7 days a week. Songs ranked by gross impressions, computed by cross-referencing exact times of airplay with Arbitron listener data. This data is used to compile the Hot 100.

FEBRUARY 1  
2003

# Billboard HOT 100 SINGLES SALES

THIS WEEK	LAST WEEK	WKS ON	TITLE	ARTIST (IMPRINT/PROMOTION LABEL)	THIS WEEK	LAST WEEK	WKS ON	TITLE	ARTIST (IMPRINT/PROMOTION LABEL)	THIS WEEK	LAST WEEK	WKS ON	TITLE	ARTIST (IMPRINT/PROMOTION LABEL)
1	1	10	<b>NUMBER 1</b> <b>Picture</b>	KID ROCK FEAT. ALLISON MOORE (UNIVERSAL SOUTH)	26	23	13	<b>Don't Stop Dancing</b>	CREED (WIND-UP)	51	45	5	<b>Anyway (Men Are From Mars)</b>	AMBER (TOMMY BOY)
2	4	14	<b>Ignition</b>	R. KELLY (JIVE)	27	26	11	<b>Under God</b>	PAT BOONE (THE GOLD LABEL)	52	61	7	<b>Paradise</b>	LL COOL J FEAT. AMERIE (DEF JAM/UMRG)
3	3	14	<b>Die Another Day</b>	MADONNA (WARNER BROS.)	28	—	1	<b>X Gon' Give It To Ya</b>	D4K (BLOODLINE/DEF JAM/UMRG)	53	44	9	<b>L'Italiano</b>	THE SICILIANS FEAT. ANGELO VENUTO (INERVOUS)
4	5	9	<b>Dirty</b>	CHRISTINA AGUILERA FEAT. REDMAN (RCA/RRG)	29	27	4	<b>Mesmerize</b>	JAY-Z FEAT. ASHANTI (MURDER INC./DEF JAM/UMRG)	54	48	11	<b>Machine</b>	YEAH YEAH YEAHS (TOUCH AND GO)
5	6	20	<b>All The Things She Said</b>	T.A.T.U. (INTERSCOPE)	30	29	12	<b>Do That...</b>	BABY FEAT. P. DIDDY (CASH MONEY/UNIVERSAL/UMRG)	55	57	4	<b>The Boys Of Summer</b>	DJ SAMMY FEAT. LODNA (ROBBINS)
6	7	12	<b>This Is My Party</b>	FABOLOUS (DESERT STORM/ELEKTRA/VEEG)	31	31	12	<b>Beautiful Goodbye</b>	JENNIFER HANSON (CAPITOL (NASHVILLE))	56	68	9	<b>Nuclear War</b>	YO LA TENGO (MATA DORI)
7	9	2	<b>Everybody</b>	HAZ THE RIPPAA (BODY HEAD)	32	35	6	<b>Can I</b>	POPMUSE EP (AV/SLIGHTYEAR)	57	50	11	<b>Same Old Song</b>	SEV (INTERSCOPE)
8	8	10	<b>Gangsta Lovin'</b>	EVE FEAT. ALICIA KEYS (RUFF RYDERS/INTERSCOPE)	33	22	10	<b>Dilemma/Air Force Ones</b>	NELLY (FO REEL/UNIVERSAL/UMRG)	58	—	1	<b>In Your Life</b>	LA BOOCHÉ (LOGIC)
9	12	5	<b>Feelin' You (Part II)</b>	SOLANGE FEAT. N.O.R.E. (MUSIC WORLD/COLUMBIA/CRE)	34	52	11	<b>From The Chuuuch To Da Palace</b>	SNOOP DOGG (DOGGYSTYLE/PRIORITY/CAPITOL)	59	—	1	<b>Troy (The Phoenix From The Flame)</b>	SINEAD O'CONNOR (RADICAL)
10	10	19	<b>A Moment Like This</b>	KELLY CLARKSON (RCA/RRG)	35	42	8	<b>Jenny From The Block</b>	JENNIFER LOPEZ (EPIC)	60	—	22	<b>A New Day Has Come</b>	CELINE DION (EPIC)
11	13	2	<b>Gossip Folks</b>	MISSY 'MISDEMEANOR' ELLIOTT (THE GOLD MIND/ELEKTRA/VEEG)	36	33	14	<b>React</b>	ERICK SERMON FEAT. REDMAN (JRRG)	61	49	7	<b>What We Do</b>	FREEMAY (RCA-FELLA/DEF JAM/UMRG)
12	—	1	<b>Solsbury Hill</b>	ERASURE (VIRGITE)	37	—	1	<b>Art Is Hard</b>	CURSIVE (SADDLE CREEK)	62	72	3	<b>Murder On The Dancefloor</b>	SOPHIE ELLE'S BEXTOR (UNIVERSAL/UMRG)
13	11	28	<b>Don't Mess With My Man</b>	NIVEA FEAT. BRIAN & BRANDON CASEY (JIVE)	38	55	14	<b>Shady</b>	BIG "C" (SOUTHPAW/KES)	63	66	35	<b>Day + Night</b>	ISYSS FEAT. JADAKISS (ARISTA)
14	2	11	<b>Auld Lang Syne (Freedom Mix)</b>	KENNY G (ARISTA)	39	38	6	<b>Ma, I Don't Love Her</b>	CLIPSE FEAT. FAITH EVANS (STAR TRAK/ARISTA)	64	58	3	<b>Focus</b>	JOE BUDDEN (SPIT/DEF JAM/UMRG)
15	17	8	<b>Star</b>	702 FEAT. CLIPSE (MOTOWN/UMRG)	40	65	10	<b>The Star Spangled Banner</b>	WHITNEY HOUSTON (ARISTA)	65	41	4	<b>Faithful To</b>	POW!W BROS. (POW!WER MOVES/DRPHEUS)
16	20	9	<b>Dance With Me</b>	JAIMIE LEE (RIPE)	41	39	22	<b>Papa Don't Preach</b>	KELLY OSBORN (EPIC)	66	—	24	<b>When The Last Time</b>	CLIPSE (STAR TRAK/ARISTA)
17	18	14	<b>When I Get You Alone</b>	THICKE (NU AMERICA/INTERSCOPE)	42	62	16	<b>Lights, Camera, Action!</b>	MR CHEEKS (UNIVERSAL/UMRG)	67	71	26	<b>Blue Jeans</b>	YASSEEN (MAGIC JOHNSON/MCA)
18	15	13	<b>Make It Clap</b>	BUSTA RHYMES FEAT. SPLIFF STAR (JRRG)	43	67	22	<b>Gots To Be</b>	B2K (I.U.G./EPIC)	68	53	19	<b>'03 Bonnie &amp; Clyde</b>	JAY-Z FEAT. BENJAMIN 'BENJAMIN' MILES (RCA-FELLA/DEF JAM/UMRG)
19	19	9	<b>Thug Lady</b>	OYSHON & SQUABBLE (ROMEO)	44	56	25	<b>I'm Gonna Be Alright</b>	JENNIFER LOPEZ FEAT. NAS (EPIC)	69	—	7	<b>Throw Up</b>	RACKET CITY (447/LANDSPEED)
20	16	14	<b>Virginity</b>	TG4 (I.U.G./A&M/INTERSCOPE)	45	30	11	<b>Play Wit It</b>	THE DIRTY SOUTH DIVAS (DIRTY DOWN/WARLOCK)	70	64	11	<b>Hit The Freeway</b>	TONI BRAXTON FEAT. LODNA (ARISTA)
21	14	14	<b>Lose Yourself</b>	EMINEM (SHADY/INTERSCOPE)	46	34	3	<b>Just Like You</b>	G-WIZ (COMPOUND/DRPHEUS)	71	69	41	<b>Wherever You Will Go</b>	THE CALLING (RCA/RRG)
22	37	22	<b>Gimme The Light</b>	SEAN PAUL (BLACK SHADOW2/HARD/VP/ATLANTIC)	47	—	9	<b>Something</b>	LASGO (ROBBINS)	72	47	18	<b>Heatseeker</b>	YOUNG MC (STUN/LUS)
23	25	5	<b>With All My Heart</b>	DREAM STREET (COLUMBIA)	48	32	17	<b>Rock The Party</b>	BENZINO (SURRENDER/ELEKTRA/VEEG)	73	—	69	<b>Big Poppa/Warning</b>	THE LOUDMOUTH BROS. (BAD BOY/ARISTA)
24	21	13	<b>Work It</b>	MISSY 'MISDEMEANOR' ELLIOTT (THE GOLD MIND/ELEKTRA/VEEG)	49	—	42	<b>Don't Mess With The Radio</b>	NIVEA (JIVE)	74	—	1	<b>B R Right</b>	TRINA FEAT. LUOACRIS (SUP-N-SLIDE/ATLANTIC)
25	28	8	<b>Bump, Bump, Bump</b>	B2K & P. DIDDY (I.U.G./EPIC)	50	60	15	<b>I Am Mine</b>	PEARL JAM (EPIC)	75	63	23	<b>For All Time</b>	SOLUNA (DREAMWORKS)

Records with the greatest sales gains. © 2003, VNU Business Media, Inc. and Nielsen SoundScan, Inc. All rights reserved. The top selling singles compiled from a national sample of retail store, mass merchant, and internet sales reports collected, compiled, and provided by Nielsen SoundScan. This data is used to compile the Hot 100.



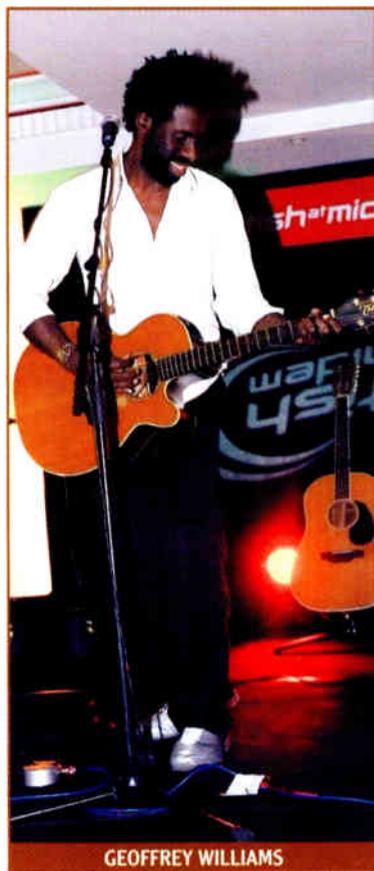
# Piracy Reigns As Hot Topic At MIDEM

Continued from page 3

"The heads of the record labels don't know what to do about it."

In a keynote speech, Berman retorted, "Despite what Robbie says, [piracy] is an issue on which, more than ever before, we must stand united as a sector if the music business is to remain vibrant and in the business of making music." He noted that although Williams seems to think piracy is OK, the *Escapology* CD carries copy-protection technology in most markets.

Williams was not alone in straying from the party line. The dissonance between the creative community and the industry at large



GEOFFREY WILLIAMS

regarding the piracy issue was further underlined by comments from artists performing Jan. 20 at the British at MIDEM showcase. That event was sponsored by U.K. trade bodies the British Phonographic Industry, British Music Rights, and Phonographic Performance Ltd. R&B-oriented English singer/songwriter Geoffrey Williams expanded on Robbie's remarks. He told *Billboard*, "If my songs are going to be downloaded, that means a hell of a lot more people are going to know who I am."

"Maybe now that Pandora is out of the box, we should be looking for some way of working with the situation," Williams continues. "People are still going to download—you're not going to stop it. If they're downloading you, you've got good promotion: It's like bringing back word-of-mouth. But there's definitely a

negative side to it as well."

David Holmes, frontman of the Free Association—another act appearing at the showcase—was unconditional in his endorsement of the EMI superstar's remarks. "Actually, I'm all for [free] downloading," he said, "because there's a lot of poor [potential consumers] in the world that haven't got a pot to piss in. If I can make enough money to live, that's all that matters to me."

## NEW FAN BASE POTENTIAL

That view is shared by Danny Hunt of British electronic act Ladytron. "Fair enough, they might not be buying our CDs. But it means that when we tour, people might have been turned on to our music from hearing it on the Internet, and that gives us a fan base that might not otherwise have existed."

Determined to express the devastating effect that piracy is having on the global music business, Berman reminded attendees that in the U.S., 225 retail stores are closing this month alone. "The people not getting paid are the people that make the music," Berman said, adding that the IFPI would be stepping up its public-awareness campaign about the dangers of piracy.

Rosen echoed Berman's stance, calling for more educational campaigns to inform the public that not paying for music online is illegal. "We found that people don't know their behavior is illegal," Rosen said. "We've been focusing too much on the illegal aspects [of what's available], instead of the legal parts. Therefore, it's important to educate people."

Keen not to dwell on the industry's problems, Berman continued: "Let us not overdo the pessimism. There are positive stories to tell. In Europe, local music repertoire is strong and diverse—particularly here in France, a market that has defied the downward global trend in the last two years."

That statement was backed up by the release during MIDEM of the French sales figures for 2002 by industry trade body SNEP. The French market posted a 4.4% rise in the value of music shipments to 1.3 billion euros (\$1.39 billion), on the back of shipments rising 3.3% from 2001 to 171 million.

"The recovery we enjoyed in 2001 was confirmed in 2002,"



ZILK

Herve Rony cited the strength of local repertoire, which accounted for 58% of sales last year.

Meanwhile, though British independent labels exhibiting at MIDEM acknowledged that the event was somewhat subdued, they said they did not see a downturn in activity. "The fact that the weather's been so bad might have been good for business," Cherry Red Records managing director Iain McNay said, "because it's kept people in the hall." McNay



HOLMES

said that his company, which had its most successful year in 2002, had taken some 40 meetings during MIDEM.

Graham Betts, A&R manager of reissue specialists Pickwick, said the company had a busy MIDEM, advancing deals and partnerships with a number of U.S. and fellow British labels.

Although senior U.S. industry executives were conspicuous by their absence, some 55 U.S. companies exhibited at MIDEM 2003, a figure second only to the U.K. total of 73.

For the first time, a regional booth dedicated to U.S. independents, the California Pavilion, was in operation, representing the 41 indies in attendance. Most were West Coast firms, but a number of other American companies also took part, leading to plans for



LADYTRON

SNEP head of economic affairs Antonie Cartier said, adding that the gains came despite a poor fourth quarter.

France is expected to surpass Germany and emerge as the world's fourth-largest music market when complete 2002 sales figures are available. SNEP director general

a more inclusive U.S. Pavilion at MIDEM 2004.

## CHINA DEBUT

Also significant was the presence of the Chinese, who visited MIDEM for the very first time to deliver the message that China's music market is open and ready to welcome foreign investors to capitalize on the potential of the world's most populous country.

Daxin Zhao, GM of state-owned China Record Corp. (CRC), said his nation's acceptance in the World Trade Organization has led to strengthened copyright laws. The government is actively seeking foreign investors to drive China's music industry.

Pulay Talent Agency chairman Gary Chen said, "The music industry is a numbers game, and one thing that China has is huge numbers." But Chen added that China is missing two vital ingredients: specialist retailers and music publishers. He said, "There are tremendous opportunities for foreign partners in these sectors."

In a related development, Los Angeles-based consulting and licensing company AIM signed a joint venture at MIDEM with CRC to market the Chinese label's 60,000-title catalog in the U.S. and Europe.

Meanwhile, U.K. trip-hop band Morcheeba confirmed plans to tour China. The move follows an invitation from cultural-relations body the British Council, which is launching a series of arts events in China. Morcheeba's eight-date tour begins March 3 with two free shows in Chongqing (see *Global Music Pulse*, page 55).

Commenting on China's fledgling music market, MIDEM CEO Paul Zilk said, "The Chinese are delighted to be here. It's their first time, but they've already put forward a proposal to us to consider taking the MIDEM brand to Shanghai. We've also received a similar proposal from Jamaica, and it's a proposal I would like to explore—taking the MIDEM brand around the world."

Zilk reported that overall attendance at this year's MIDEM was down from last year's 9,000 to "between 8,700 and 8,800." The number of countries here fell to 92 from 94 last year, but encouragingly, the number of exhibiting companies was up 7.8% to 2,140, an increase of 155 companies from last year.

"We've also had more Americans than last year," Zilk said, "with the total number of U.S. companies up by 17% to 617, while Canada and Australia also had healthy increases of 24% and 33%, respectively."

"The music industry is going through a tough time, but the feedback I've had from people this year at MIDEM is that they are all still signing deals and doing business," Zilk concluded. "And I don't believe that MIDEM as an event has hit its potential, so we'll continue working hard with our partners in the city of Cannes to improve our service to our clients and create better value for the music industry going forward."

Additional reporting by Lars Brandle, Paul Sexton, and Emmanuel Legrand in Cannes.

# Copeland, Magic Slim Corner W.C. Handy Noms

BY CHRIS MORRIS

Singer Shemekia Copeland and singer/guitarist Magic Slim lead nominees for the 24th annual W.C. Handy Awards—which acknowledge excellence in the blues field—with five nominations apiece.

The Handys, mounted by the non-profit Blues Foundation, will be presented May 22 at the Orpheum Theater in Memphis.

Copeland is in the running as blues entertainer of the year and contemporary female artist of the year; her group is

up for blues band of the year, and her Alligator album *Talking to Strangers* was named in the blues album of the year and contemporary blues album of the year categories.



## SLIM PICKINGS

Slim is competing for blues entertainer of the year; he was also selected in the traditional male artist of the year and blues instrumentalist (guitar) categories. His unit the Teardrops is up for blues band of the year, while his Blind Pig album *Blue Magic* was nominated in the traditional blues album of the year category.

Vocalists Solomon Burke and W.C. Clark and harp player/singer Charlie Musselwhite each collected four Handy nominations.

Burke and singer/guitarists B.B.

King and Deborah Coleman round out the blues entertainer of the year field. Other nominees in the blues album of the year slot include Burke's *Don't Give Up on Me* (Anti-/Fat Possum), Clark's *From Austin With Soul* (Alligator),

Musselwhite's *One Night in America* (Telarc), and Big Jack Johnson's *The Memphis Bar-B-Que Sessions* (M.C.).

Bob Dylan garnered his first Handy nomination in the blues song of the year category for "Stepchild," on Burke's album.

Handy nominees are selected by a committee of blues industry professionals. Winners are determined by Blues Foundation members and voting readers of blues-music publications and blues societies across the country.

For a complete list of nominees, visit [billboard.com/awards](http://billboard.com/awards).



# Latin Markets Struggle As Illicit Product Thrives

Continued from page 3

CD, broke it, and threw it out the window! Well, we had to leave the party," he says, ruefully but unapologetically. "I'm just completely radical when it comes to piracy."

With one solo album out on independent label Sum Records Colombia and another on the way, Nava is widely regarded as a local success story with a chance at national and international fame.

Yet his development has been hampered by pitfalls that are endemic in a Latin region punished by dramatic sales losses primarily attributed to rampant piracy and compounded by floundering economies and myriad political and social ills.

The situation is mirrored in markets worldwide but is especially troubling in Latin America, where piracy levels top 50% in every country from Mexico to Argentina. These are markets that have traditionally been major talent suppliers at the regional and international levels.

Moreover, with the U.S. Latin market operating as a reflection of the Latin market as a whole, it should come as no surprise that CD piracy has become a major problem stateside as well, propelled in part by illegal product imported from Mexico, the largest supplier of talent for the U.S. Latin market.

Now many worry that the U.S. is going down the Mexican road. There, piracy accounted for 68% of 2002 sales, or roughly 99 million units, making it one of the top five pirate markets in the world, even as it remained the eighth-largest legitimate music market in value terms as of mid-2002.

In Brazil, piracy represents 53% of the total market—making it the third-largest pirate market in the world in terms of dollar value—while in Colombia, piracy stands at 73% of the market.

To top it all off, music sales in Argentina, once a bastion of productivity, declined by half between 1997 and 2001 and then dropped another 80% in the first six months of 2002.

Overall, the Latin American music market dropped almost 30% from its peak of 246 million units in 1997 to 174 million units in 2001, according to International Federation of the Phonographic Industry (IFPI) figures.

In the past 24 months, this has led to an acute loss of revenue and a dramatic reduction of personnel at labels throughout the region, with most offices down to half of their staffs. At the same time, the signing and development of local acts has fallen off at an alarming rate, leaving labels struggling to make sense of a changed industry.

## LOSSES AFFECT EVERYONE

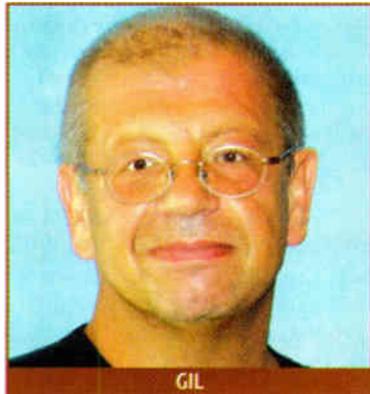
EMI Recorded Music Latin president/CEO Rafael Gil says, "There's a great economic loss in the entire chain: writers, producers, artists, the labels,

And that loss forces you to take a different approach."

Take Nava. As the lead singer of an unsigned rock band called Santa Sangre, he manufactured, marketed, promoted, and sold his own CDs. But once he got a solo deal with full label backing, his sales did not increase. Instead, his greater visibility made him a target for pirates, who now happily sell his albums for as little as \$2, along with those of major superstars.

It is also troubling that no major Latin artist has vocally taken up the anti-piracy fight, so the burden of speaking up has been left to developing artists like Nava.

Unable to stop the pirates, the labels are trying to create value for buyers of legitimate goods. Sum Records Colombia managing director Cesar Mancipe says, "Our position is that the album cannot be only a box. People say the original album is too expensive. So, we have to offer pluses, beautiful packaging, to make it more appealing." However, he recognizes that such "pluses" have limited appeal. "I think we've already lost the buyers who can't afford to pay 40,000 pesos [roughly \$15, the going rate for a new, priority release in Colombia].



GIL

So we have to target that small group of people who can buy the album."

The question of value is a touchy one among executives. Prices have dropped in such markets as Brazil, where catalog product is especially cheap, yet they remain stubbornly high in places like Colombia and inconsistent in Mexico.

Overall, however, the policy of most labels is to provide added value. For example, all Sony priority releases come with some kind of bonus, such as an interview, never-released footage, or videos.

Sony Music Brazil managing director José Eboli says, "It's increasingly a necessity to differentiate from the pirated product."

In Brazil, for example, Rouge, the band created by the local version of TV reality show *Popstars*, had a hugely successful debut album in 2002, selling more than 1 million copies at top price. "Rouge generated a very strong and rapid movement, and we had a glittery package that was very attractive for kids and which was difficult to copy," Eboli says. "That packaging was a determining factor in deterring piracy."

When it comes to price, however, Eboli says that those who buy pirated product will do so regardless of how cheaply legitimate product is sold.

## Latin American Music Market 1992-2001

	Total Units (in millions)	Unit Growth	Retail Value (in millions)	Value Growth
1992	142.9	-4.6%	\$1,271.5	5.1%
1993	157.4	10.2	1,539.9	21.2
1994	187.8	19.3	1,845.5	19.8
1995	186.7	-0.6	1,820.1	-1.4
1996	218.9	17.3	2,322.3	27.6
1997	245.8	12.3	2,620.2	12.9
1998	243.0	-5.0	2,470.9	-5.7
1999	227.4	-6.4	1,915.1	-3.7
2000	219.3	-3.3	1,864.9	-1.0
2001	174.2	-21.4	1,332.1	-21.5

Retail value in U.S. dollars. Value growth based on local currency  
Source: International Federation of the Phonographic Industry (IFPI)

After all, there is no way that the price of legitimate product can ever be reduced to match its pirated counterpart. And in countries like Mexico, where piracy is conducted on a massive, industrial scale, the illicit product can be nicely packaged, too.

Still, labels in Mexico have reduced their midline prices, and retailers report that sales have increased as a result.

"I think pricing is the best thing they can do to fight piracy," says Isaac Massry, who founded retailers Discolandia and Mix-Up and who now heads Promotora Musical, which owns both chains, among other music retailers. "Our sales in the middle of the year started dropping tremendously, and toward the end, with all this midline stuff, we really recuperated. They drop prices, and those records sell five times more."

Massry also finds that labels are working more closely with him, organizing far more in-store appearances and special promotions and making albums available for sale the evening before release.

There is an upside for Massry, who is also opening new stores in different markets, fueled by increased sales of videos, DVDs, and other merchandise—and, he admits, because many competitors have folded.

According to Fernando Hernández—general director of Mexico's association of record and video producers, Amprofón—the number of points of sale for music has dropped 50% since the 1980s. Today, there are approximately 1,000 legitimate points of sale, compared with 50,000—including street vendors—that sell "stolen" music.

"It's easier to buy an illegal album than the legitimate product," Hernández says. "While pirates are selling over 100 million pirated CDs and cassettes, we barely sell 50 million. And beyond the economic impact, we're losing our country's musical culture, which has given us international renown. Why? Because labels don't have the resources to invest in local product. We've noticed a 50% reduction in rosters. Especially with local labels whose entire investment is in Mexico."

Disa Records, for example, which topped the *Billboard* 2002 year-end Regional Mexican Imprints chart, has dropped approximately 30 artists from its roster in each of the past two years.

"And not just Disa," president Patricia Chávez says. "We're nullified.

That's the word. Now, we're signing two or three new acts a year, where before we used to sign 15 or 20. And to have those two or three, I need to say goodbye to those 20."

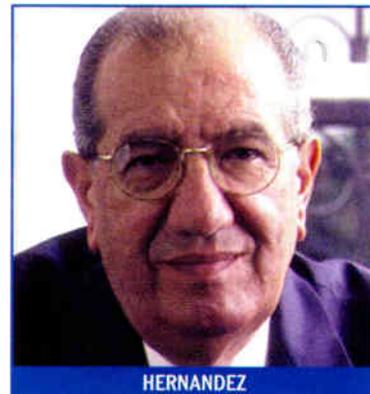
But Mexico is a major market, and despite the calamities, it is still very much alive. The same cannot be said for smaller markets like Perú, where legitimate sales were down to less than half a million units in 2002.

"Peru needs a whole rehaul," says Raul Vázquez, regional director of the IFPI Latin America. "It needs a government that says, 'Hey, we're really going to get rid of the pirates, and second, we want to

attract investors to create a retail distribution system.' That's one of the problems they have: They don't have enough legit sales points. People either download or they buy pirated product."

Sadly, the worst casualties of piracy are the local genres. These are the styles that are cheapest to produce and have traditionally enjoyed massive consumption, such as *vallenato* in Colombia, *sertanejo* in Brazil, and *norteña* in Mexico.

For the majors, the temporary solution is to rely on sales from acts that already have developed internationally. Similarly, they can target



HERNANDEZ

local acts that have the greatest sales potential, which often amounts to what they can sell abroad.

"You have to look for genres that are less punished," EMI's Gil says. "Like international music, which has an audience with greater buying power." Regarding local artists in general, "we have to find artists who can sell not only locally but in all markets." That's the case with EMI Colombia's Cabas, an artist with a distinctly local flavor who has managed to cross into other markets.

Universal Music's solution to the quandary of how to sign artists when local budgets are diminished has been to place acts with affiliates in better-funded markets. Because Argentina is in such dire straits, for example, two local rock bands, Los Pericos and Enanitos Verdes, were signed by Universal Music Mexico and Universal Music Latino in the U.S., respectively.

"We still bet on Argentine talent, but [we use] outside resources from countries where they sell," Universal Music Latin America and Iberian Peninsula chairman Jesús Lopez says. "Rather than reduce the number of artists I sign, I've reduced the size of our rosters. If before I had 40 artists of which 30 didn't give a profit, I have

cleaned those rosters up. But I think one of the solutions is creativity, and I'm still betting on new talents."

## LABELS CUTTING COSTS

Internally, cost-cutting has been across the board. Most majors have consolidated their operations, having one managing director supervise a cluster of countries—like Colombia, Perú, and Venezuela, in some cases—where before, each country had its own managing director.

Also, many of those coming into the upper-level positions are finding that salaries are not nearly as large as they were in the booming '90s; managing directors who five years ago could have made \$300,000-\$500,000 annually are now being offered between \$100,000 and \$200,000 as a base salary.

Regarding developing and implementing technology to rein in CD copying, EMI Recorded Music has been the most proactive, specifically since Alain Levy came on as chairman/CEO (*Billboard*, Oct. 27, 2001). All EMI Latin releases carry copy-control technology—as do all EMI releases worldwide—and every office has a staffer dedicated to anti-piracy efforts.

Beyond this, Latin music companies have never worked so aggressively and so cooperatively—with each other and with local governments—in battling piracy, creating and staffing anti-piracy groups, and developing lobbying and communication programs in most countries.

As a result, music piracy is finally moving up in priority on the agenda for some governments. The foremost example is Mexico, where newly approved legislation will classify piracy as an organized crime on a scale equal to kidnapping and drug trafficking (*Billboard*, Dec. 21, 2002).

Although many remain skeptical about how Mexico's anti-piracy law will be enforced, piracy raids were stepped up before the law was enacted. Last year alone, authorities confiscated 54 million blank CD-Rs—and 5 million cassettes, according to the attorney general. The enforcement efforts have been accompanied by massive anti-piracy campaigns on radio and TV.

In Brazil, the anti-piracy effort has fallen almost exclusively on the recording industry through the work done by the anti-piracy unit of the Brazilian Assn. of Record Producers. But label heads in Brazil sense a greater commitment from the country's newly elected president, who demonstrated a clear interest in the music industry by appointing singer Gilberto Gil as his minister of culture.

Moreover, despite the lull in artist development, labels throughout the region are acutely aware that they cannot simply shut down the supply of Latin American artists, because the U.S. Latin market needs to be fed.

"This is a new market, made up of new people," EMI's Gil says of Latin music fans in the U.S. "And people want to buy things that remind them of their homeland. I cannot stop developing artists in Latin America."

As for Nava, he is currently in the studio recording his second album, which is titled *La Vida Es Gratis* (*Life Is Free*).

Unlike, he hopes, his CD.

# Bay Area Ready For R&B/Hip-Hop Resurgence

Continued from page 3

port mechanisms needed to help them connect locally before they can create electricity nationally.

"Because we don't have the dollar allure of an L.A. or New York, musicians here have a feeling that they are oftentimes overlooked and underappreciated," San Francisco-based Family Tree Productions owner/operator Kevin Smith says. "Yet we have a giant pool of singers, musicians, producers, and songwriters a stone's throw from Hollywood who are eager and hungry to be heard. I can feel the dam walls shaking from the flood that is sure to happen."

"A lot of people feel a resurgence is happening," agrees Saeed Crumpler, rap/independent artist buyer for the seven Rasputin retail outlets stretching from San Francisco to San Jose, Calif. "We all know about New York, L.A., and Atlanta... so now it's, 'What's up with the Bay Area?'"

Ask that question of the R&B/hip-hop players plying their trade in the two cities, and the names of several acts frequently crop up (see box, this page).

## DIVERSE INFLUENCES

The Bay Area has always had flavor when it comes to music. San Francisco and Oakland are home to a diverse mix of ethnic groups and cultures. That climate has sparked an equally diverse and creative musical legacy shaped by such rock, pop, and R&B/funk icons as Grateful Dead, Santana, and Sly & the Family Stone. Headlining the Bay Area's last R&B/rap/hip-hop gold rush of the late '80s and '90s were Tony! Toni! Toné!, MC Hammer, Too \$hort, E-40, and En Vogue.

"Artists here aren't trying to be L.A. or New York," says Davey D, nationally known hip-hop activist and daily afternoon personality on the University of California-Berkeley's KPFA. "The Bay Area has always done things on its own terms. There's a long list of things spawned here that others have soaked up and had success with. Most hip-hop slang comes from the Bay—'pop ya colla, fo' sheezy'—that Jay-Z and others have made their own."

Davey D breaks down the current resurgence into four movements: organic hip-hop independent of New York; the California freestyle/lyrical phenomenon that surfaced in the mid-'90s; a thriving DJ scene, especially in the Asian community; and neo-soul/spoken word.

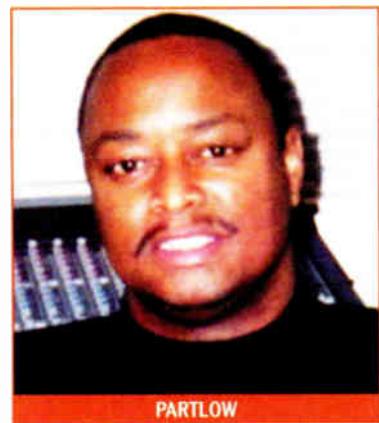
Gaining the most attention is what the music industry has tagged "neo-soul." "It's not just neo-soul but a bridge between neo-soul and hip-hop," Oakland-based Hiero Imperium Recordings CEO Domino says. "It's like Soul II Soul—more of a beat-driven music combined with traditional soul music."

Tony! Toni! Toné! co-founder Raphael Saadiq adds, "The scene is jazzier than it was when we were coming out. We were top 40 cats. The hip-hop generation is different there now. There

was underground, then gangster rap. Now it's more alternative urban."

Among the reasons R&B is getting more love than hip-hop on the current scene is that "veteran rappers aren't letting the new dudes in," Crumpler says. "It's a testament that E-40 and Too \$hort are still around. But it's a shame that the No. 1 rappers from here are still the same people from 10 years ago. When I talk to people in New York, [their perception] is that the Bay Area is just gangster and pimp music."

"We created a lot of what's cool in hip-hop," Sacramento, Calif., native Jay King of Club Nouveau fame notes. "But the Bay Area has gotten kind of blasé on the rap side. Rappers here have to be smart enough to stop



PARTLOW

doing localized music and rhythms and try to make it bigger."

If the Bay Area is a fertile breeding ground for diverse music, it is also a wellspring of independent labels. It seems every artist runs his own label, emulating Too \$hort's entrepreneurial success of selling music out of his car trunk.

"There's a lot of creative freedom here that doesn't exist elsewhere, so it's very indie-oriented," San Francisco-based ABB Records founder Beni B says. "We don't have the music industry that's in New York or L.A. Howev-

er, major labels aren't taking the time to develop artists anymore. So where does that groundwork come in? It comes in with the indies."

One act that has provided a blueprint for building momentum are hip-hopers Mystic Journeymen. The Oakland group grew tired of being left out of local radio stations' summer jam events. In 1996, the group decided to throw its own underground concert, the Broke-Ass Summer Jam. The price of admission was \$3.99 and two packs of Top Ramen, a brand of packaged noodles.

Member Sunspot Jonz says, "Everyone was too broke to pay for a show; we were broke too. Earlier we'd done electric-bill parties in our warehouse for \$1.87. When the crowds began stretching down the hallways, we thought, 'We can do this in a larger venue.'"

A thousand packages of Top Ramen later, Mystic Journeymen parlayed the popularity of its annual event, as well as weekly Underground Survivors shows, into a strong following that has led to multiple tours of Europe, Japan, Australia, and Canada. Now based in Los Angeles, Mystic Journeymen often perform in the Bay Area. Jonz says, "Back in the day, we had Bill Graham. We don't have that now."

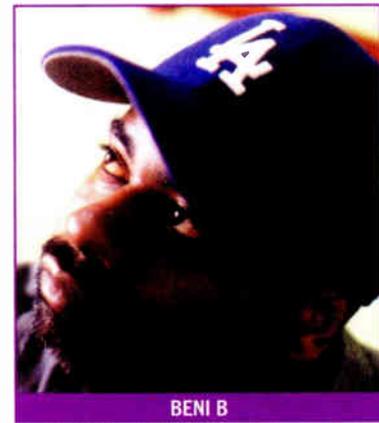
When it comes to the business side of music in the Bay Area, frustration colors conversations. With the slowing economy, exacerbated here by the dot-com blowout, many clubs have closed. Also gone is trade publication *Gavin*, whose annual music-business conference provided exposure for area acts. Then there is the commercial radio juggernaut; as in most markets, there are few airplay slots for new artists.

Which leads to the sentiments espoused by artist Martin Luther: "The Bay Area is just as much of a trap as it is a springboard. There's no machine here."

So what can artists expect in lieu of a major-market machine? Support

from the area's contingent of college stations, including the University of San Francisco's KPOO and Berkeley's KPFA, and such nightclubs as Cafe du Nord in San Francisco's legendary Castro/Mission district. In Oakland, there is restaurant/club Everette & Jones and Tony! Toni! Toné! co-founder D'wayne Wiggins' Jahva House.

Support also comes from independent retailers like Amoeba, Rasputin, and 18-year-old Creative Music Emporium. It is nestled at the intersection of the Latino Outer Mission neighborhood and the primarily African-American Lakeview District. Husband-and-wife owners Joe and Elba Lambert provide a relaxed atmosphere conducive to browsing.



BENI B

"The indies are our bread and butter, with the majors as the icing on the cake," Joe Lambert says. "We're fortunate to be in a market where indie artists thrive and do well in sales. In a down market, we've still been able to meet our bottom line."

## RADIO FACES CRITICISM

The Bay Area's primary R&B/hip-hop outlets are Clear Channel's KMEL and KYLD. Many acts decry the political and corporate nature of commercial radio, saying it overrides local commitment. Bay Area group

the Youth Media Council has conducted a community survey called "Is KMEL the People's Station?" that concludes, "KMEL content routinely excludes the voices of youth organizers and local artists."

"I don't understand the validity of some of the claims in that survey," KMEL and KYLD assistant PD/music director Jazzy Jim Archer says. "We know there's talent here and love to showcase it. But local artists have to compete with everyone else and need to understand that that's the playing field. Among those who understand and working at taking it to the next level is Goapele, whose music we play."

Archer notes that both stations air shows featuring local artists. KYLD airs *Street Hop* Monday-Thursday from 10 p.m.-11 p.m.; on Friday nights at 10 p.m. KMEL and KYLD assistant music director Big Von hosts *Chop Shop*, which pits new talent's music against each other in one-minute battles. And former KMEL personalities Sway & Tech are back on-air Saturday nights with their *Wake-Up Show* (10 p.m.-midnight), playing new acts.

Others contend that what is really needed to boost Bay Area R&B/hip-hop acts is more pooling of resources and networking. "I don't think the majors look at this as a place where they can make a lot of money," Oakland-based Superb Music Productions producer/artist Herb Partlow says. "So I'm trying to create relationships and pool resources so we can all bring to the table what we do best."

Luther notes, "I want to open a channel for what we're doing, aligning with others who are gaining notoriety. When I'm in New York, I'm talking to the S.O.B.'s people about doing a 'Bay Area Invasion in New York.' If we have to get our own tour schedule together to get to people, then so be it. [We will use] whatever alternatives we have to let this market and others know we're here."

Which speaks to the innovative, do-it-yourself attitude that is a Bay Area hallmark. Among those helping to break new acts and songs is the Bay Area Rap Coalition record pool. Jay King's D.P.H. Entertainment and *Showcase* magazine are teaming with the Independent Label Coalition to present a series of music-industry seminars, kicking off Feb. 8 in Sacramento. Artist/entrepreneur Wiggins works with new artists through his production company/studio complex Grass Roots Entertainment. He is also involved in the Angels music program at Oakland's Castlemont High to provide an alternative for kids in a city that has one of the highest murder rates.

It's about "trying to get back to reaching brothers straight from the hood to change mind-sets," Wiggins says. "This area has so much talent. And when it hits, cats will have their heads on tighter this time around."

All would like to believe it is just a matter of time before the next generation of Bay Area R&B/hip-hop stakes its claim. "Somewhere down the line, the door is going to be opened," Beni B says. "And you won't be able to close it."

Additional reporting by Rashaun Hall in New York.

## Bay Area Acts Primed For Big Things



SUNDR AND LEDISI

Mystic and Blackalicious are the most recent hip-hop acts with Bay Area ties to sign with major labels, pacting with DreamWorks and MCA, respectively. Among others primed to make it to the show are:

- Ledisi: After gigging around the Bay for 10 years mixing R&B, jazz, gospel, pop, and rock, partners Ledisi and Sundra "Sun" Manning's LeSun Music recently signed a distribution deal with Tommy Boy (which will reissue the pair's *Soulsinger* debut this year) and a management contract with Elliot Cahn, who managed Bay Area rock group Green Day. Ledisi says, "We're taking the rock-band approach, gigging and selling."

- Goapele: Described as a "hip-hop Sade," this singer/songwriter has been building a steady local following via the EP *Closer* through family label Skyblaze. Momentum is growing, thanks to the full-length *Even Closer*, which was released late last year on Skyblaze/RED/Sony Music. "It's

nice that people are looking at the Bay more," Goapele says. "It's a special place with a country and city vibe."

- Martin Luther: Deftly balancing seductive soul with a knockout funk/rock punch, Luther calls to mind Prince, Sly Stone, and Lenny Kravitz. Currently shopping for a deal for *Rebel Soul Music*, the follow-up to his 1999 Beyond Entertainment debut *The Calling*, Luther has gained ink in *The New York Times* and *Vibe*.

- Zion I: Formerly with defunct indie Nu Gruv Alliance, the undergroup hip-hop duo of Amp Live and MC Zion has brought its brand of sociopolitical rap to New York-based Raptivism Records. The pair's second album, *Deep Water Slang Version 2.0*, is slated for a Feb. 18 release on its own Live Up label, with distribution by Raptivism. "If you're doing it, you have to do it full speed," Zion says of the Bay Area scene. "If not, you're going to fall to the side."

GAIL MITCHELL



MARTIN LUTHER



GOAPELE



ZION I

# UPDATE

## Events Calendar

### JANUARY

Jan. 28-Feb. 2, **Country in the Rockies**, presented by the T.J. Martell Foundation, Club Med, Crested Butte, Colo. 615-401-2808.

### FEBRUARY

Feb. 4-6, **Digital Content Delivery Expo (DCD Expo)**, San Jose Convention Center, San Jose, Calif. 978-474-1900.

Feb. 6-8, **Ninth Annual Billboard/Airplay Monitor Radio Seminar & Awards**, Eden Roc Resort, Miami Beach. 646-654-4660.

Feb. 7-8, **15th Annual Frank Sinatra Celebrity Golf Tournament**, presented by the Barbara Sinatra Children's Center, Renaissance Esmeralda Resort, Indian Wells, Calif. 760-674-8447.

Feb. 9, **2003 San Francisco Governors Awards**, presented by the San Francisco chapter of NARAS, Grand Ballroom, Regency Building, San Francisco. 415-749-0779.

Feb. 17-20, **EventPro Forum 2003**, Green Valley Ranch Resort & Spa, Las Vegas. 860-738-3801.

Feb. 19-21, **34th Annual Country Radio Seminar & Trade Show**, Nashville Convention Center. 615-329-2615.

Feb. 20, **Brit Awards**, Earls Court, London. 44-207-385-1200.

Feb. 20, **Rhythm & Blues Foundation's 2003 Pioneer Awards**, Grand Ballroom, Manhattan Center, New York. 202-588-5566.

Feb. 20, **Seventh Annual Salute to Classical Music Honoring Mstislav Rostropovich**, presented by NARAS, Waldorf Astoria Hotel, New York. 310-392-3777.

Feb. 21, **13th Annual MusiCares Gala Honoring U2's Bono**, sponsored by NARAS, Marriott Marquis Hotel, New

York. 310-392-3777.

Feb. 23, **45th Annual Grammy Awards**, Madison Square Garden, New York. 310-392-3777.

### MARCH

March 1, **17th Annual Soul Train Awards**, Pasadena Civic Auditorium, Pasadena, Calif. 310-201-8867.

March 1-2, **Global Entertainment and Media Summit**, Le Bar Bat, New York. 973-228-4450.

March 5, **2003 World Music Awards**, Monte Carlo Sporting Club, Monte Carlo, Monaco. 377-93-25-43-69.

March 6-8, **2003 Million Dollar College Radio & Music Conference**, Radisson Hotel Atlanta South, Atlanta. 404-766-1275.

March 7-9, **Intercollegiate Broadcasting System National College Radio Convention**, Hotel Pennsylvania, New York. 845-565-0003.

March 8, **34th Annual NAACP Image Awards**, Universal Amphitheatre, Los Angeles. 323-938-5268.

March 10, **18th Annual Rock & Roll Hall of Fame Induction Ceremony**, Waldorf Astoria Hotel, New York. 216-781-7625.

March 10, **Fourth Annual Best Cellars Wine Dinner**, presented by the T.J. Martell Foundation, Loews Vanderbilt Hotel, Nashville. 615-256-2002.

March 12-16, **South by Southwest (SXSW) 2003 Music Conference and Exhibition**, Austin Convention Center. 512-467-7979.

March 16-19, **2003 NARM and AFIM Annual Convention and Trade Show**, Orlando World Center Marriott, Orlando, Fla. 856-596-2221.

March 18-22, **Winter Music Conference 2003**, Radisson Deauville Resort, Miami Beach. 954-563-4444.

March 19, **Washington, D.C., Heroes Awards**, presented by the Washington, D.C., chapter of NARAS, Willard Inter-Continental, Washington, D.C. 202-662-1341.

March 19, **DanceStar USA Awards**, Lummus Park, South Beach, Miami. 305-371-2450.

March 20, **18th Annual International Dance Music Awards**, presented by the Winter Music Conference, Jackie Gleason Theater, Miami Beach. 954-563-4444.

March 22-23, **KLOS Mark and Brian Celebrity Golf Tournament**, sponsored by the T.J. Martell Foundation, Coyote Hills Golf Club, Los Angeles. 615-256-2002.

March 22-25, **114th AES Convention**, RAI Conference and Exhibition Centre, Amsterdam. 212-661-8528.

March 26-29, **33rd Annual Recording Media Forum**, Loews Ventana Canyon Resort, Tucson, Ariz. 609-279-1700.

### APRIL

April 3-5, **2003 Omni Music Conference**, presented by Music World Music, Radisson Hotel AstroDome Convention Center, Houston. 713-222-7891.

April 5-10, **Gospel Music Assn. Convention**, Nashville Convention Center & Renaissance Hotel. 615-242-0303.

April 5-10, **National Assn. of Broadcasters (NAB) 2003 Convention**, Las Vegas Convention Center. 202-429-5479.

April 6, **2003 Juno Awards**, Corel Centre, Ottawa. 416-485-3135.

April 7, **2003 CMT Flameworthy Video Music Awards**, Gaylord Entertainment Center, Nashville. 615-335-8400.

April 10, **Dove Awards**, sponsored by the Gospel Music Assn., Gaylord Entertainment Center, Nashville. 615-242-0303.

April 28, **12th Annual Ella Award Dinner Honoring Barry Manilow**, Beverly Hilton Hotel, Los Angeles. 323-668-2820.

### MAY

May 5-8, **2003 Billboard Latin Music Conference & Awards**, Eden Roc Resort, Miami Beach. 646-654-4660.

May 9, **10th Anniversary Race to Erase MS Celebration**, benefiting the Nancy Davis Foundation, Century City Plaza Hotel & Spa, Los Angeles. 310-440-4842.

May 21, **38th Annual Academy of Country Music Awards**, Mandalay Bay Resort & Casino, Las Vegas. 818-842-8400.

*Submit items for Lifelines, Good Works, and Events Calendar to Margo Whitmire at Billboard, 5055 Wilshire Blvd., Los Angeles, Calif. 90036 or at muhitmire@billboard.com.*

# homefront

Billboard Music Group events & happenings

## Billboard Snags Another NARM Awards Nomination

For the sixth year in a row, *Billboard* is a finalist in the National Assn. of Recording Merchandisers' (NARM) annual merchandiser and supplier of the year Awards. The awards will be presented at a banquet March 19, the final day of this year's NARM convention in Orlando, Fla.



NARM Merchandiser and Supplier Award

*Billboard* is nominated in the category of related products and services. The magazine has topped the division four of the last five years. *Billboard* sister company Nielsen SoundScan also is nominated in the category.

*Billboard Bulletin* also has won NARM Awards for the last two years in the small division of the related prod-

ucts and services category. However, that division has been eliminated this year. (Awards in small, medium, and large divisions will be given in all other categories. For a complete list of nominees, see page 49.)

The nominees are based on a vote by NARM member companies. The NARM members will judge the final nominees, rating each finalist's performance on established criteria.

## BOOK OF THE WEEK

### BILLBOARD'S HOTTEST HOT 100 HITS



Newly updated and expanded, the third edition of *Billboard's Hottest Hot 100 Hits* once again provides fascinating facts and figures about the biggest hits and hitmakers of the rock era. It is written by that master of facts and figures, Fred Bronson, author of the best-selling *Billboard Book of Number One Hits* and of *Billboard's* weekly Chart Beat column.

The book features sections on the biggest hits by artists, songwriters, producers, and record labels. There are also sections on the biggest hits of every year from 1956 to the present. Hits are also ranked by male and female artists, girl groups, and country of origin, as well as more frivolous topics, like hits about animals, colors, and places.

New chapters in the third edition are the greatest hits of artists like Abba, Paul Anka, Bryan Adams, Celine Dion, Frank Sinatra, and Roy Orbison. The section on producers includes new additions George Martin, Walter Afanasieff, Jermaine Dupri, Robert John "Mutt" Lange, Dallas Austin, Rodney Jerkins, Teddy Riley, and Don Was.

*Billboard's Hottest Hot 100 Hits* (ISBN: 0-8230-7738-1, \$21.95) is available wherever books are sold. For more information, visit [www.watsonguptill.com](http://www.watsonguptill.com).

## UPCOMING EVENTS

### BILLBOARD/AIRPLAY MONITOR RADIO SEMINAR & AWARDS

Feb. 6-8 • The Eden Roc Resort • Miami Beach

### BILLBOARD MUSIC & MONEY SYMPOSIUM

March 6 • The St. Regis Hotel • New York

### BILLBOARD LATIN MUSIC CONFERENCE & AWARDS

May 5-8 • The Eden Roc Resort • Miami Beach

For more information: Michele Jacangelo 646.654.4660 • [bbevents@billboard.com](mailto:bbevents@billboard.com)

## Life Lines

### DEATHS

**George Schiffer**, 73, of heart failure, Dec. 12 in Vineyard Haven, Mass. Schiffer started his career as a copy-right lawyer for Warner Bros. He opened his own practice and became the first attorney for Motown Records, developing a strong relation-

ship with founder Berry Gordy. Deciding to leave law in the 1960s, Schiffer became a personal manager who represented singer/songwriters Nick Ashford and Valerie Simpson, Dee Dee Bridgewater, Marvin Gaye, and Diana Ross during his career. He is survived by his sister. Memorial contributions can be made in Schiffer's name to the Cardiac Rehabilitation Center, c/o Development Office, Martha's Vineyard Hospital, P.O. Box 1477, Oak Bluffs, Mass. 02577.

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**GRAY MATTER:** Drifting back onto a *Billboard* chart for the first time in slightly more than 15 years is **Dobie Gray**, the Texan-born singer who has charted pop, country, and R&B. Now he's on the Adult Top 40 Tracks tally at No. 37, thanks to a guest appearance with **Uncle Kracker** on a remake of Gray's biggest hit, "Drift Away" (Lava).

Gray made his *Billboard* chart debut some 40 years and three weeks ago, when "Look at Me" entered The Billboard Hot 100 at No. 91. He had a No. 13 hit with "The 'In' Crowd" in 1965 and made the top 10 only once, when "Drift Away" peaked at No. 5. That single, the last hit on the Decca label before it was absorbed by MCA, entered the Hot 100 exactly 30 years ago this month.

In 1986-87, Gray placed four songs on the country chart.

**RAZZLE DAZZLE:** Fresh from its Golden Globes triumph, the movie adaptation of the Broadway musical *Chicago* (Epic) bursts onto The Billboard 200 at a spectacular No. 4 (see story, page 12). That's the highest debut for a film version of a Broadway musical in memory. While *Chicago* could still climb higher, it has already achieved the highest peak position for a movie version of a Broadway musical since *Evita* went to No. 2 in 1997. That soundtrack debuted at No. 6.

The album for *Chicago* to beat is *Grease*, which spent 12 non-consecutive weeks in pole position, starting the week of July 29, 1978.

**'BUMP' JUMPS:** The song **R. Kelly** wrote and produced for **B2K & P. Diddy**, "Bump, Bump, Bump" (T.U.G./Epic), advances to No. 1 on The Billboard Hot 100. It's the first song written and produced by Kelly to reach the top of this chart since "I'm Your Angel," his duet with **Celine Dion**, spent six weeks at No. 1, starting the week of Dec. 5, 1998.

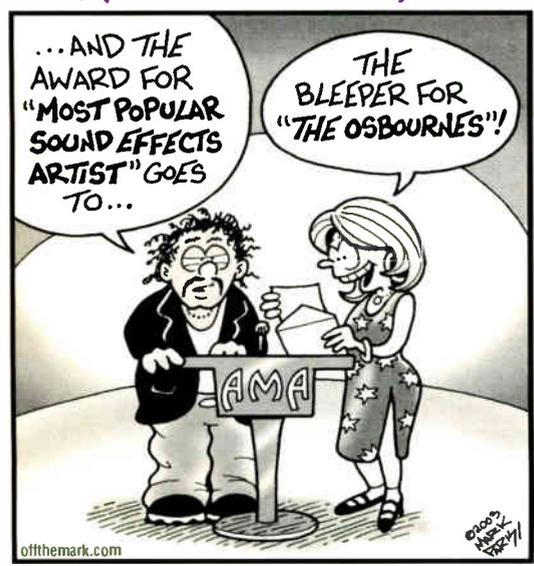
B2K's hit is only the second No. 1 song to start with the word "Bump." The other was "Bump N' Grind," which was recorded, written, and produced by Kelly in 1994.

B2K is the first male R&B group to top the Hot 100 since spring 1998, when **Next** ruled for five non-consecutive weeks with "Too Close." The success of "Bump, Bump, Bump" ends the reign of **Eminem's** "Lose Yourself" (Shady/Interscope) at 12 weeks. The only other No. 1 song to complete its run in 12 weeks was "Smooth" by **Santana Featuring Rob Thomas**.

**THREE-FEAT:** Colombian artist **Juanes** has three titles inside the top 40 of Hot Latin Tracks. His latest, "Mala Gente" (Surco/Universal Latino), is new at No. 36, while two older titles sit at No. 10 and No. 13. The last artist to have three songs in the top 40 of this chart was **Alexandre Pires**, who accomplished this hat-trick the issue of June 15, 2002.

More Fred Bronson each week at [www.billboard.com](http://www.billboard.com).

## RIM SHOTS by Mark Parisi



## Hal Lifson: Forever 1966

**H**al Lifson turned 6 years old in 1966, but as far as he's concerned, it's a year where the sands of time deserve to stand still.

"It's the year that psychedelic imagery was coming into its own as mainstream, working-class, suburban culture merged with counter-culture, the year that color television became the standard, the year of the Beach Boys' *Pet Sounds* and the Beatles' *Revolver*," Lifson reflects. "*Star Trek*, *The Monkees*, and *Batman* all premiered. The '66 Mustang, Bruce Lee's foray into pop culture on *The Green Hornet*..."

One gets the feeling that Lifson, who heads Los Angeles-based Hal Lifson Entertainment Group, could go on and on if not interrupted. Indeed, there is more—a lot more—and it's all captured in living color and with great panache in an exhaustive 224-page pop-culture scrapbook, *Hal Lifson's 1966! A Personal View of the Coolest Year in Pop Culture History*, just published by Bonus Books.

"The images of childhood get lost as we get older," he says. "We're so involved in our work and our adult lives, it's hard not to let go of a lot of that stuff. It's fun to look back at what it was like to be 6 years old. 1966 was a pretty influential year, and it's held up for 38 years; it still has a lot of impact on pop culture."

Lifson was careful to reflect the lighter side of the mid-'60s as he collected hundreds of images and wrote the book's text. "I didn't want to write a Vietnam book, because I was a kid, and these were fun times in my life. We're in troubled times now, so I wanted to resonate innocence instead of turbulence."

Among the primary influences

that led to Lifson's mind-boggling collection of visual trivia—from Sno cones and Goofy Grape drink packets to Sting-Ray bikes and Gumby flexes—is his close relationship with Nancy Sinatra, whom he has represented as manager/publicist for eight years (as well as publicist for '60s icons Adam West, Julie Newmar, Jackie DeShannon, and Raquel Welch). He has also hosted *Radio a Go Go*, which showcases deep catalog from the '60s, on KRLA Los Angeles radio.

"Nancy and I were talking about what a landmark year 1966 was for her," Lifson says. "She released three albums, had her first No. 1 song, starred in two movies, and appeared on her dad's TV special." Lifson was already an avid collector of '60s memorabilia ("I was doing this long before eBay," he says), so once he piqued the interest of a publisher, he was on his way to documenting the year at hand. He says the whole project took about six months to collect, categorize, and scribe.

"My parents still live in the house we moved into in May 1963, so that practically serves as a character," he says of the process. In fact, the book includes a number of kid pictures of the author before he became archivist. "A lot of people block things from their childhood because they're lumped in the same pile with the bully down the block or mom leaving the cheese and crackers out of your lunchbox. I hope this will reawaken happy childhood memories. I want to recreate that feeling of being on your bicycle as the wind blows through bubble-gum cards."

CHUCK TAYLOR



Lifson with Sinatra



## Soul Survivor

**Aretha Franklin** defended her title of Queen of Soul Music during a recent sold-out gig at NextStage at Grand Prairie near Dallas. She is flanked by NextStage senior promotions planner **Vivian Fullerlove**, left, and NextStage GM **Derek Rauchenberger**, right.



## Dorothy Meets Aida

RCA recording artist and diva extraordinaire **Heather Headley**, right, recently performed at the Gay Men's Health Crisis Rock My Soul after-party in New York. She is pictured with **Stephanie Mills**, who also transcended Broadway success to conquer the mainstream.



## Miami: Kylie Kind Of Town

**Kylie Minogue** was among the artists that lit up the stage at the American Airlines Arena in Miami for last December's WHY! Y-100 Jingle Ball Concert. She poses here with station honchos, from left, Y-100 music director **Michael Yo**, PD **Rob Roberts**, and assistant PD **Chris Marino**.

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90	Rain 1995 Harvest Vodka	USA
89	Ketel One Vodka	Holland
88	Wyborowa Vodka	Poland
87	Kremlyovskaya Vodka	Russia
86	Finlandia Vodka of Finland	Finland
86	Alps French Vodka	France
85	Skyy Vodka	USA
82	Original Polish Vodka	Poland
82	Glenmore Special	USA
82	Fleischmann's Royal Vodka	USA
81	Mr. Boston Vodka	USA
80	Pole Star Vodka	Poland
80	Lukusowa Potato Vodka	Poland
80	Aksolut Vodka	Sweden
78	Cardinal Vodka	Holland
78	Barton Vodka	USA
78	Barclay's Vodka	USA
78	Amazon Vodka	Brazil
76	Skol Vodka	USA
74	Smirnoff Vodka	USA
74	Cristal Palace Vodka	USA
74	Belvedere	Poland
72	Schenley	USA
69	Mr. Boston's Riva Vodka	USA

NOTE: THIS REPRESENTS A SAMPLING OF THE 40 VODKAS TESTED.  
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